



One of the many action scenes from *Warlords of the Deep*, the latest fantasy film from John Dark and Kevin Connor. See our special feature on the making of the movie on page 30 this issue.

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HAMMER'S HALLS OF HORROR, Volume 2, Number 9, June 1978 issue.

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Editorial

Reading to be accused of establishing a successful style and sticking to it every month, this shows our commitment since more.

Our ever-increasing wide circle of contributors includes another new cover creator this month, Wolfgang, who painted the fearfully realistic face of Christopher Lee as Gracula, hails from South America. An error, we must point correct.

We've also decided to give our Hammer-Film-in-comics writers and artists a holiday this time round, so we can lead off with a fascinating feature suitably entitled Christopher Lee Speaks Out.

Our fewer pages of artwork has also allowed us room to print, as a cheap bonus, an in depth look at the creation of a new fantasy film. The first half of a two-parter, it takes you behind the scenes on *Worlds of the Deep*. This month the script, storyboards and actors, next rises away to Maltbe and Pinewood Studios for the actual shooting and model work.

But not to neglect the comic strip side, our *Gracula-Prince of Darkness* hero *Father Shander* is back in *HoH*. And still moving within the established "Hammer Universe", we think you'll be surprised when you

find out which film we've tied him in with.

Still on the comic strip side, let our oft-praised Van Halong's *Tower Tales* series, we present American artist Boris Wright's story of "One Too Many".

Finally, as we're always asking you for your ideas and opinions, we decided to hit you with a really tough choice to make. You're constantly writing in about your favourite (and least favourite!) *HoH* artists, so here's your chance to make your opinions count. Over the past 20 issues, no less than 15 artists have tried their hands at interpreting Van Halong's *Dracula*, and vampires in general, so we've decided to let you choose the best! And once your votes are in, he will be the artist to present our next *Gracula/Hammer* adaptation. The script is sitting time waiting, so it's over to you.

Next month: The *Manway* in comic strip; *Worlds of the Deep* Part 2; Karloff's *The Sorcerers*; *Phantom of the Opera*, plus lots, lots more.

See here!

Gez Skene (Editor)

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CHRISTOPHER LEE SPEAKS OUT

The most controversial actor in the history of horror films must surely be the man who is possibly its biggest star . . . Christopher Lee. It is thought by many that having been made world famous by horror roles, he turned his back on them for the more glamorous career of big budget spectacles . . . often taking totally out-of-character parts and lower billings.

By way of a unique approach, Alan Frank (*Monsters and Vampires, Horror Films*) takes us back in time, and what follows is a view of Lee's life, career and attitudes, as seen—and quoted—by Lee himself with interviewers, including Alan Frank, over the last ten years.

As would be expected of a man with as strong a personality as Christopher Lee, his feelings and opinions have varied, showing the evolution of the man and the actor over his thirty-one years in the industry.

As with all men, that evolution has not always been predictable or consistent but therein lies the fascination of the following approach through the words of the one man who knows him best . . . Christopher Lee himself.



LEE ON HORROR

Clearly, Lee is a man who owes his fame to horror. Here are some of his views on the subject.

The very names of my movies can turn a strong man to jelly." "When the audiences leave the cinema, they may realise the fakeness of what they've seen, but while the film's still running, I try to keep them totally convinced. It's a razor's edge between conviction and absurdity, but when I bring it off, they look at *Rosario* or *Dracula* and they say: 'So that's what he's like'."

"Love of horror is a basic aspect of human nature. It's an emotional safety-valve, as any doctor will tell you. I don't like the word 'horror', by the way. These films are fantasies, pure and simple, by no means as harmful as the sadistic brutality of films like *Bonnie and Clyde* and *La Caine*."

"Children who can see my films—in countries where they don't get an 'X' certificate—are never afraid of me. They'll always come up and chat. To them, these films are fairy tales."

"I am very happy to make horror films as long as they are not the cheap sordid type."

"Everybody likes to laugh, everybody likes to cry, everybody likes to be frightened sometimes. But, of course, the line between credibility and laughability is very thin." "Horror films aren't easy to do. To take a story and a part which we know is unbelievable and make an audience believe that what they are seeing can happen is almost impossible, especially in the Western world which is so cynical. It isn't difficult to get over in the East: people jumping out of their coffins at midnight isn't exactly part of their lives but it is pretty close to their legends. I'm not at all resentful of being a horror star (1968). I'm very grateful for being a predominant performer in a small field. In show business, that is very important. Of course I'm very happy to make horror films as long as they are not the cheap and sordid type." "I don't like excessive, detailed, lurid violence. The violence I've done is always totally unbelievable, total fantasy and therefore totally harmless."

"I don't mind being classed as the King of Horror, as long as people can say: 'Yes, but I saw him in an entirely different type of role in so-and-so'."

"None of the thousands of letters I get ever say: 'We only like seeing your horror pictures or your frightening ones'. They say: 'We all like watching you as an actor'. It just so happens that I've been in some films playing some pretty strange

characters—it is complete and utter nonsense to type me as a horror actor."

"The name of Christopher Lee is synonymous with a frightening picture, but that is entirely a matter of the press. Our brand of horror is just good fun. Nobody is going to try and copy it in real life."

"Nowadays (1970) good horror films are

probably the only type of films which are guaranteed to make money."

"My firm conviction and belief, and I have said this many, many times, is that there is no reason why the so-called horror films should not be made as major pictures in other words, with a high level of production, with a first class script, first class



direction and cast: as big, in fact, as any film made. I believe the horror film is a part of the cinema's history, present and future and always will be. But I cannot understand why people will not make horror films as big films, because they already have a built-in audience of millions all over the world. Now, if they do this, I believe that they will appeal to not only a far greater audience, a more discerning audience, but also one which would bring in many more people who normally would not go because they think they would be going to see a cheap budget movie or say: "Well, I don't go and see that sort of film."

"Looking back, there are some horror films I am proud of but there are many I wish I had not done."

"There have been too many cheap horror films. I don't want to knock Hammer, but a lot more money should be spent on productions. Looking back, there are some horror films I am proud of (1974) but there are many I wish I had not done. Today there is a need for a new kind of horror film. *Rosemary's Baby* was excellent and so was *The Exorcist*."

"Horror is merely a hangover from pre-war film certificates when 'H' stood for 'Horror'. My very good friend, the late Boris Karloff, was similarly opposed to the word as we both felt that we were out to thrill our audiences pleasurably, not to horrify them. There is too much real horror in the world for us to need to enact it on the screen. Too often producers insist on unnecessary amounts of blood and gore."

"Horror, it's not the right word. Lon Chaney and Boris Karloff didn't like the word 'horror'. They, like I, went for the French description—the theatre of the Fantastique."

"You might say I am a specialist. I'm the one the producers come to for a certain kind of film that is a guaranteed success."



Above: As *Lee* (*Universal Films*, 1971) Christopher Lee played a Jack (Dr. Hask) character (Dr. Charles Minkov) telling more or 'real' vampire rather than the supernatural violence of the *Dracula* movies. Left: After the success of Hammer's *Terror of the Toym* (1963), Lee was cast in a series of *Fu Manchu* films beginning in 1965. He is seen here in the second of the series, *Brides of Fu Manchu* (1966).

"I know my worth." "I've only done a few horror films in my life (1975) I haven't done any for the past three years and I'm not doing any more." "I have never (1978) said in my career that I would never do another horror movie—there I go again,

using the wrong word. I have said that if someone offered me that sort of movie with a good story, a good part and a good director—something really out of the ordinary—I would do it like any actor would."

LEE ON DRACULA

For the Hammer generation of horror film buffs, Christopher Lee is, and will always remain, Count Dracula, a fate not always greeted with complete equanimity by Lee.

Dracula (Horror of Dracula) was, I don't mind admitting, a fine film. It had that fundamental seriousness about it—as Bram Stoker's book does. After all, it is something more than just a horror story. At the bottom it's a morality play—the theme, the struggle between good and evil is as old as literature itself."

"... I don't think that enough is being made out of Dracula, to be quite honest,

I have never really thought so. You see, those of you who have read the book... you're aware of the fact that to begin with he never stops talking. However, the whole

"We must stick to the Hammer presentation of Dracula because this is the one everybody is familiar with."

conception of the character as we did it in the Hammer pictures, well, that's fine, it's a way of presenting him. He is Count Dracula, but I think that the fact that he

was not Stoker's physical description was something I was rather sorry about. Then there were some marvellous opportunities I thought were neglected, perhaps for reasons I wouldn't know about. There is the famous scene when the man is shaving in the mirror and you see nothing behind him, no reflection of Dracula. This, of course, was used in the Lugosi film."

"We must stick to the Hammer presentation because this is the one that everybody is familiar with. I obviously had to put my own ideas into the part, but they were mainly concerned with the nobility of the man, the austerity of the man, that he was a demon—if you can portray such a thing

today—that he was a believable, acceptable human, though ab-human in the literal sense of the word, I think that he must be acceptable, he must be a man of great nobility, a man of great philosophy, a man of great stillness and a man who is obviously completely irresistible irresistible to women, and, presumably, as far as men are concerned, unstoppable, and that's what I tried to put into it of course: it appears to have been successful."

"Our appeal (1972) is still strictly to the imagination. I don't think there is basically any more blood about than there was in the 1958 *Dracula* film. In fact, one of the funny things about *Dracula* now is that he has become almost bourgeois and respectable in the way he refuses to flirt conventions. One is always being badgered to introduce new dimensions of goriness. I hope we do not have to succumb. I do not think there is anything to be gained by seeing the vampire actually doing the biting. That is a thing that each member of the audience experiences for himself with the victim."

"Like all great horror stories, *Dracula* is contemporary to all ages. Basically, he's very real, very human and his thirst for blood carries extra power because of this. Blood is a virility symbol in any period." "Of course, one doesn't want to be associated all the time with one specific character, one specific role, but if you make your mark as a role it's understandable that people should associate you with it. The important thing from my point of view is that I will always, I hope, appear in this area, in this kind of film, but obviously no one wants to go on playing the same part. Obviously a time is reached when you feel—and maybe the audience does too—that there is very little more you can do with it."

"*Dracula* is the evil side which is in most of us. Yet he is also a sad creature, doomed to live forever because he is so wicked he can never die and be at peace."

"The vampire's bite is his kiss, and in sexual language, a kiss is often the prelude to a bite. And blood is a symbol of virility. *Dracula* is total evil. He is the extreme of the evil side which is in most of us. Yet he is also a sad creature, drained and weak in the daytime, doomed to live for ever because he is so wicked he can never die and be at peace. Everyone is superstitious and no one can entirely discount the Vampire belief. Also, everyone desires either to dominate or to be the victim. There is something in the vampire legend for everyone which is why the films have been so popular. Real life vampires have existed, people with a terrible perversion

that drives them to make love to dead bodies or to drink human blood. Christe was one John George Hargh was another."

"The fangs are fine—they're only an inch long and they clip on. The contact lenses are really beastly, though. They sting your eyes, make you cry and give you headaches."

"Obviously, I feel a sense of imprisonment at times (1971) but at the same time I'd never turn my back on *Dracula*. After all, he has been bread and butter to me and I'm grateful to him—any of us has to be glad just to be in work with the film industry in the uncertain state it is at the moment."

"You have to immerse yourself completely in the character and forget your own personality. The portrayal from start

to finish must be straight, honest and sincere. A trace of tongue-in-cheek deserves the audience's laughter."

"Obviously, whoever plays *Dracula*, makes the picture. I was fortunate enough to give an interpretation of a character which was a purely personal one and which paid off."

"When Hammer received the Queen's Award for Export—it was to be presented to us during the filming of this picture down at Pinewood Studios—and the Lord Lieutenant of Buckinghamshire, I think it was, a very charming man, came down and presented the award. After this there was a lunch which the Lord Lieutenant and his wife attended and then, they visited the set. They came on at a rather violent moment





Christopher Lee in the role that has made him world-famous. Above and left: Lee's second appearance as the vampire Count in *Dracula*—*Prince of Darkness* (1966).

when I was crashing about in the rocks with this cross through me, pouring blood and with those awful contact lenses in my eyes! I was almost totally blinded and looking really rather unattractive and making the most hideous noises for more reasons than one because just before that I'd slipped a disc, which is not the easiest

thing to do. Well, after the Lord Lieutenant and his wife, who I'm sure had never been to a studio in their lives, had been watching all this without any expression at all on their faces, I didn't dare look in their direction. There was a long, long silence and then, very clearly and very penetratingly, he turned to his wife and he said:

'You know, my dear, that man is a member of my club! We had a lot of fun on those films, you know.'

"I have become totally disenchanted with the way a great character has progressively deteriorated. That's why I will not do it any more. *Dracula* A.D. '72 was as far as you could go. It was getting away from Bram Stoker's book. It wasn't valid. The first one which I made in 1958 was the best. Of course it was the best! It was the closest to the book! I haven't seen any of them except that one, because it was the only good one. There is no more interest or fascination left in *Dracula* the way he has been portrayed on the screen—which is a tragedy, because he is a great and heroic character. I have always said that I will do Stoker's *Dracula* if they film the book as he wrote it but this has never been done. "I have no need to and I certainly do not intend to play *Dracula* ever again" (1974). "The *Dracula* subject is played out (1973). I have no intention of playing the character again because I'm incredibly disenchanted with the way he has been presented. They write stories into which they fit the character and that simply doesn't work. To film Stoker's book would cost an enormous amount of money. There'd have to be shipwrecks, rugged mountains, many varied locations, special effects and so on." "I agreed to do the Spanish version of *Dracula* (*El Conde Dracula*, 1970) for one reason only. It was the only opportunity I ever had for portraying Stoker's character physically on the screen exactly as he described him—an old man dressed in black and getting progressively younger during the story, which was the whole point of the original novel. The film itself was a disappointment because it was done cheaply, without due attention to script, production or anything else. Put it on the screen, get it in focus and it will make money somewhere, if not a lot."

"*Dracula* represents a part of my career that is definitely over" (1976).

LEE ON HAMMER

Of course, Lee's big break came with his offer to work for Hammer Films in 1956. Through which association, both Hammer and Lee became household names.

"I have had marvellous people to work with at Hammer (1970). All have been tremendously genuine. When we started, the whole set-up, the producer, the director, the cameraman, the crew—it was a family and it worked as such, superbly well for a few years." "But it was on the floor that there was this tremendous spirit of achievement. We really felt that we were doing something, and we were, we were creating milestones in the history of the cinema in a sense." "Now they (Hammer) are a profit making concern, which is their privilege, and they are the

most successful, I suppose, independent production company of all time (1970). They must be if you compare the profit on each film to its cost. They richly deserved the Queen's Award. I mean, people called

"Hammer have found that what people want is to be entertained. I cannot put it more clearly or succinctly than that."

me one of the biggest dollar earners in this country and I suppose I am." "But Hammer have found that what people like is to be entertained. I cannot put it more clearly or

succinctly than that. They supply demand. People all over the world, in varying degrees of belief, superstition and involvement love these films because they enjoy the basic human feeling of fear. But it is a cory fear, because you know it cannot happen and the screen is between you and 'them'. Hammer supply something that is very much lacking in people's lives, the element of fantasy. People love to dream and people love to escape into a dream world. Hammer films provide those specialised dream worlds. Millions of people all over the world, when they see the word Hammer, know they will be entertained. That is the prime business of the cinema Hammer, to entertain people, have a formula, a rather rigid formula in



Top Left: Mike wakes up master 2 as Lee appears in Hammer's *The Mummy* (1959) in the role of Kharis. Top right: Lee as Professor Maitland about to take a fall in Hammer's *The Gorgon* (1964). Above center: In Hammer's third Dennis Wheatley adaptation, *To The Devil—A Daughter*, Lee appears in the satanic Father Michael. In this behind-the-scenes shot, the cast and crew are positioned for the movie's climax.

my opinion. They respect my views, they do not naturally follow them, but they listen to them. My views are those of the performer, I am not a business man in the sense that they are (1970)

"Where I would like to defend Hammer is that they have been accused of being tasteless; I do not agree. Hammer is Grand Guignol, in which some very great people

**"Hammer respect my views.
They do not naturally follow
them but they do listen to
them."**

have performed, they are melodramatic, fantasy, fairy stories. Hammer has never

put anything on the screen that is as frightening as some of the Grimm fairy stories. Hammer has never put on the screen (1970) the violence and blood that saturated such films as *The Wild Bunch*. I think that sometimes they have played the Lily a bit and overdone certain things, but then who is free from blame in that particular area?"

LEE ON LEE

Having hung up his Dracula cape for the final time (excluding the 1976 French production, *Dracula Father and Son*, Lee moved over to the one-time movie-metropolis of Hollywood.

"My intention is to increase my earning power indefinitely. It's not that I'm greedy. It's just that one never has quite enough" (1966). "I rarely watch myself on the screen."

"My problem (1974) has always been my height. I'm 6ft 4in and directors don't

like a human windmill operating at one side of the stage. I could dominate scenes merely by standing there. Naturally, this has done me some harm in my career. There have been 6ft tall leading men who have whispered out of the corners of their mouths: 'Get that guy out of my picture'. To accommodate them, I have played scenes standing in holes or the leading man has been up on a pancake (a platform). I remember the late Alan Ladd. He was a delightful man but acutely sensitive about

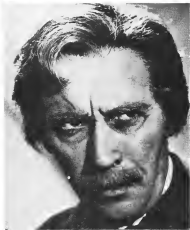
his lack of height. When we played golf, he insisted on starting down the course. He would not come out on to the first tee with me because a crowd had gathered."

"Someone once told me you should always take a glass by the neck and a woman by the waist. In my case, perhaps it should be the other way round."

"I don't mind playing villains, but it would be nice to take over those silky roles that George Sanders, Claude Rains and Conrad Veidt once played. It was Sanders



Above: Lee (as La Roche) leads the Pirates of Blood River (Hawtrey, 1962). Note the sword in the hand behind Lee is none other than Oliver Reed (as Boucher). Directly below: Lee as the Count in Castle of the Living Dead (more details in Hell 17). Bottom left: Lee as he appeared in The Gorgon (Hawtrey, 1964). Bottom right: Lee as a modeling alien, in an episode of ITC's Space 1999 series, "Earthbound", (1975).



who said: "Every woman is attracted by the appearance of wickedness in a man."

"My family and I have decided to take up residence in Hollywood. It wasn't a decision we made in a matter of minutes, ... but one we had to think about very carefully."

"I've been in show business for 30 years and I have already done over 130 movies."

"I am not a young, aspiring actor trying to make his way. I've been in show business for 30 years and I have already done over 130 movies, not including radio, TV, opera and theatre. For years, film people have told me to come out here to California and so this move has been something which has been building up. The moment of decision for me was the success of three of my pictures in America—The Man With The Golden Gun and the two Musketeer pictures. The timing of these turned out very well. Most of the major talents are in this country and most of the major pictures are either set up, financed or, indeed, made here. So, ideally, this is the place to be...."

"I'm never going to leave the area of the macabre, as I call it. I will still be romping around the graveyard for some years, I hope."

For further information on the career of Christopher Lee, if you're unfortunate enough not yet to possess a copy, check out our Hell back issues page for our first issue which contained a complete Christopher Lee filmography.



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The New Nemo

Captain Nemo lives! Now, it's José Ferrer playing the Jules Verne character in Irwin Allen's *Voyage To Atlantis*. Ferrer leads the cast alongside namesake Mel Ferrer, Barr DeBanning, Linda Day George, Tom Hallack and the ubiquitous Burgess Meredith. With names like those (particularly Ms. George), it should come as no great surprise that this film really stems from a three-week CBS-TV series, *The Return of Capt. Nemo*, aired in March in America, to be theatrically released in Europe. Director Alex March's involvement doesn't exactly set the pulses racing, either. Never mind, it is an Irwin Allen

production (for Warner Brothers), and Allen (*Towering Inferno*, *Swamp*) rarely puts a foot wrong.

The Original Nemo

Meanwhile, the best *Nemo* of them all is back on screen in the Autumn. Disney is re-releasing Richard Fleischer's 1954 version of 20,000 Leagues Under the Sea starring Kirk Douglas and the ever-reliable James Mason as Nemo. Not that Mason ever felt he was that good. In Clive Hirschhorn's excellent LSP book, *The Films of James Mason*, the star commented: "Actually, the only performer of real distinction was a seal whose name, if I recall correctly, was Jackie Horner. *Here was a forceful personality*,

Charles & Beulah

THE TOWN THAT DREADED SUNDOWN

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SCREENPLAY BY ROBERT J. SCHROEDER BASED UPON A STORY BY LORD ALDO

TV-cap faced horror-director Tilly Savalas is all set to unveil his new film The Mat. The movie is something of a one-man show as Savalas stars, directs and writes.

suspected by a technician that could not be faulted?"

Sh really? Most of us remember the giant squid more than anything else. A squid which was created, by the way, by the same Bob Morley who came out of retirement recently after 17 Disney years, to design a shark known as "Bruce" for a film called... but you know the rest, which brings us to...

More Jaws

Still no official comment on why director John Hancock quit Jaws II after three weeks' shooting, being replaced by Jeannot Szwarc. Producers Richard Zanuck and David Brown can't be drawn on the subject, but the local legend goes that Hancock set out with a "moody, Gothic-mystery" feel in mind for the film. The producers wanted a more realistic approach, and after some five months shooting, that is what Szwarc has given them. We'll see soon

enough: the U.S. opening date is June 16.

Most sequels tend to earn about one-third of the original's box-office money. Though even a third of the old take would mean as much as \$57 million, and that's double what Universal's top 1977 film managed to earn. No wonder co-producer Zanuck wanted to call the new film *More Jaws*.

Ray Schneider continues his sheriff's role in the new version—against his wishes, apparently. Richard Dreyfuss was more adamant about having nothing to do with the sequel; he was too busy in Spielberg's *Close Encounters*, anyway. Later on, Dreyfuss changed his mind and offered to play a cameo role.

He was turned down!

Pushing Horror

How to sell a good movie—and a book—and make one work for the other: Robin Cook's modern body-snatching saga. *Coma*,

adapted and directed by Michael Crichton, so far, has received nothing but good reviews—and receipts. Which must be a major relief all around for MGM and the New American Library publishers. They've been breaking their necks promoting the film and book.

"The biggest tie-up since *The Deep*", says MGM (having apparently forgotten *Jaws*, *Love Story* and *The Godfather*). Clear proof that when necessary, Hollywood can still stir from its collective lethargy and come out firing on all cylinders. If there's enough money to be made.

Robin Cook's story is set in the kind of hospital that would make *Marcus Welby* have a heart attack. An underground traffic goes on in human organs, taken from comatose patients. It's an idea right up Crichton's street. Michael Crichton, of course, is the Harvard Medical School trained

doctor-turned-author of 20 books or so, including *The Andromeda Strain*. He became a director with that semi-classic from his own script, *Westworld*.

The book did well enough on its own, staying in the U.S. best-seller lists for 15 weeks. But that's nothing compared with this new movie-orientated push—more than three million paperbacks out in the racks by the time *Coma* opened in the cinemas. Sales should reach five million, working on the usual publisher's rule of thumb that ten paperbacks sell for every hard-cover book sold.

These paperbacks were deftly released in two versions. The first had the movie plugged on the back cover only, plus a few pictures inside. Next came the real hard-sell edition—film shots on both covers and 18 pages of stills inside.

THE ARTHUR DAVIS EXPEDITION IN BRUTES and SAVAGES

MADE AND DIRECTED BY
ROBERT J. SCHROEDER

STARRING
RIZ ORTOLANI

PRODUCED BY
WILLIAM SHELTON

PRODUCED BY
ARTHUR DAVIS

AFTER « JAWS »
AND « KING KONG »
COMES ANOTHER
BOX OFFICE
BLOCK BUSTER

SEE I SEE II
A MAN ACTUALLY
EATEN
KILLED BY A GIANT
CROCODILE... ONE OF
THE MANY
SENSATIONAL
SHOCK SCENES



*Probably the most tasteless horror movie of all time: Arthur Davis' *Brutes and Savages* boasts that it shows a man being eaten by a giant crocodile. Not special effects but the real thing!*

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Wanted: House of Hamsters Nos 3, 4, 5, and 6. Will pay 55p each. Contact: Mark Thomas, 2 Edale Close, Leyland, Lancashire.

For Sale: Hammer's Grossealer 8mm film/soundtrack disc, stills from Hammer films, film magazines. Philip Hindley, 10 The Quadrant, Droydsden, Manchester M35 8PY.

"Classics of the Horror Film": Unwanted gift. EG as new. D. Sheldon, 5 Hawthorn Ave, Wilberby, Hull.

Wanted: House of Hammer 3, 4, 5, 6. State price. Barry Skott, 71 Knowle Hill, Harley, Near Atherstone, Warwickshire CV9 2JB.

MEDIA MACABRE

To make sure the bookworms were kept interested, some 500 key retailers were sent progress reports on the filming last year.

The movie stars Genevieve Bujold, Michael Douglas, Elizabeth Ashley, Rip Torn, Richard Widmark and Lois Chiles and shooting was completed on August 29, one week under schedule. Not satisfied with that, MGM dropped *Coma* trailers (also pushing the book) in among their top programmes, like the latest Bronson vehicle. *Telefon*, Robin Cook and Michael Crichton scurried across country on interview/promotion trips, screenings were arranged for booksellers, t-shirts were designed—and to top it all off in New York the new *Film* tie-in books were delivered by ambulance!

The publishers, at least, must be gratified by the film company's response to all this: their work cost them a mere \$103,000. MGM want a little further. Their advertising and publicity campaign budget is enough to put Michael Crichton into a *Coma* himself. It reached \$3,000,000. Crichton had made the entire film for \$4,300,000.

Australian Horror

"Where Are They Now?" Dept. One-time leading fantasy directors Don Chaffey and Gordon Heasler have been keeping busy in Australia. Sad to relate, though, there's nothing overly fantastical about their new offerings—part of a package of six movies made in conjunction with the Australian Broadcasting Commission for eventual cinema or TV sales.

Chaffey, best remembered, perhaps, for *Jesse and the Arrowheads* (1963), *Hammer's One Million Years B.C.* (1966) and their less effective *Viking Queen* (1967), took charge of the father and son team of Lloyd and Boris Bridges in the underwater thriller, *I'm a Shimmering Light*. I'd prefer his wonderful Disney semi-animated *Pete's Dragon* any day of the week. . . . Heasler, the Hitchcock TV protégé, who made many British AIP films—*Cry of the Banshee* (1970), *The Oblong Box* (1968), *Scream and Scream*



You've seen giant sharks. You've seen giant octopi. Now, from William Castle-Saul Zaentz Productions comes *The Black Pearl*, the story of a giant movie star.

Again (1970)—has just completed *Puzzle*, starring James Farentine.

... Still More Jaws

Now it's all safely in the can, the truths can be told. . . . (1) Roy Scheider didn't want to have anything to do with *Jaws II*—but he was snared by the terms of his original contract and (2) American censorship will decide the ending of this much-touted sequel.

Director Jeannot Szwarc shot two climaxes starring young Bill Van Zandt's final set-to with old Bruce, the mechanical monster shark. In one, the lad gets away with a few bites. . . . In the other, he's snugged up alive by Bruce's jaws, rather like Robert Shaw in the original. Now it's up to the U.S. censors to decide Billy's fate. If his death scene is considered too bloody and wins an R-rating (usually an X in Britain), it will be dropped, and Billy will survive, swim to safety. . . . and no doubt, *Jaws III*.

Personally, we feel the best way to wrap up the *Jaws* saga would be in a third film helping to get rid of another bunch of screen celebrities—*The Bad News Bears Meet Jaws*. A land of winner-takes-all rotten!

However, we rather doubt if there will ever be a third version. Producers Dick Zuck and David Brown (up to their stocks and shares with other sequels: *The Sting*, *Game With the Wind*, etc.) have had more than enough trouble with *Jaws II* to go that route again. Final budget count-down as the new film is as high as \$20,000,000—double their original estimation. Much of this excess is due to all the usual mayhem in using mechanical stars—they just don't do as they're told.

This enormous budget figure now means that the new film must earn at least \$70,000,000 to break even—that's close to half of the original's *Northern America's* take of \$121,165,000. In short, a tall order. Even for a fisherman's story!

THE INUGAMIS

Review by Tony Crawley

Kon Ichikawa is a genius among Japanese movie-makers, second only to the legendary Kurosawa. Kon's work include *Harp of Burma* (1956), *Eajo* (1958), *Naki* (1959), *Harukai* (1962) and the superlative *Tekyo Olympiad* (1963). He's won numerous festival awards and his newest release, *The Inugamis* (not some sect, just the Inugami family), is one of his biggest hits and award-winners—18 at last count for himself and his occasionally blood-spattered cast. His story stems from a two-million best-seller by Seisha Yokomizo, whose romanticism, mystery, fantasy and psychological insight has sold more than 20-million copies of his works. No wonder his paperback publisher, young Haruki Kadokawa, decided to leap into films with this movie-adaptation after "ten years of personal planning and determination." Add to all this the cracking poster (see back page) and the portents appear good...

Until you sit down, watch it and try to unravel it—all 146 immensely draggy minutes of it.

A pharmaceutical multi-millionaire dies, the president of one of the top Japanese corporations. Inside seven months, his dozen possible heirs are being methodically wiped out. One has his head sliced from his body and placed upon a doll decorated with chrysanthemums, if you please. Another is strangled with harp wire; his lawyer vomits blood after being poisoned; and a fourth is axed and found buried with his legs poking out of a freezing lake.

After a (very short) while, you just don't care anymore. Because you don't know them. One must be frank: they *do* all look alike. Named alike, too. Suketake, Sayoko, Suketomo. Even the one recognisable fellow, hiding a war-burnt face behind a thin, white rubber mask—is not Sekkeiyo as we think, but Shiruma... No wonder the cop takes so long in sorting it all out.

Basically, the film is Agatha Christie on vacation in Shinshu, Japan's Switzerland. *Ten Little Japanese*. Or *Twelve*, but who's counting. Plus a *Columbo*-style thick cop, often in a mac, forever scratching his head



the poster implies. Come to that, damn little tension, or suspense either.

As I scribbled in my notebook at Cannes last year: "A whodunnit satire, perchance? No, and unbelievably from the great Ichikawa, just a Kon".

The Inugamis (1977)

Koji Ichikawa (as *Derivative Kidoichi*), Meiko Takahara (*Mitsuko Inugami*), Miki Sanyo (*Takako*), Mitsuko Kusubue (*Osaka*), Teruhiko Aoi (*Saketsugu*), Teiko Chi (*Saketsuke*), Akira Kawaguchi (*Sayoko*), Hisashi Kawaguchi (*Suketomo*), Ryunosuke Kamada (*Toranosuke*), Shoji Kobayashi (*Kakichi*), Yoko Shimada (*Nanaseya*).

Directed by Kon Ichikawa. Produced by Haruki Kadokawa. Screenplay by Nerio Osada, Shinya Hibaku and Kon Ichikawa, from the novel by Seisai Yokomizo. Photographed by Kiyoshi Hasegawa. Music by Yoji Ouo. A Toei Company (Tokyo) release. Time: 146 mins.

—only the cigar stub is missing—and boring the truth out of the killer. Apart from one *slaying* where the victim's blood sprays directly into the killer's face, there's far less in the way of horror touches than



Trapped in a mental asylum, Robert Caine (Kirk Douglas) fights for his life against a group of maniacs who believe him to have given life to an awesome and unstoppable End

Review by John Brosnan

When I first heard about this film I thought it sounded interesting—presumably a sort of thriller involving a giant nuclear reactor that goes out of control. Unfortunately *Holocaust 2000* is nothing like that at all—instead it turns out to be a shoddy imitation of *The Omega* and once again we find ourselves watching a story about an Old Testament prophecy concerning the arrival of the Anti-Christ being fulfilled in present day England—a process punctuated by a series of carefully spaced, gory deaths. But whereas *The Omega* was slick and exciting on a purely technical level, despite its basic emptiness, this Italian/British rip-off is both clumsily made and boring.

Kirk Douglas plays industrial magnate Robert Caine whose current project is the building of a giant thermo-nuclear power plant in some unnamed middle Eastern country. But as work on the plant gets under way in the desert, Caine is told by an attractive female photographer, Sara (Agostina Belli), that the area was once inhabited by one of the prophets of the Apocalypse who warned that a seven-headed monster would rise out of the sea nearby, under the guidance of the Anti-Christ, and destroy mankind in a rain of fire. And how many giant cooling towers will the plant possess? Yes, you guessed it—seven.

Caine doesn't pay much attention to this but on his return to London discovers that there is even opposition to the project within his own family. His wife Eva (Virginia McKenna), who owes a con-

trolling percentage in his company, warns him that if he doesn't abandon the idea she'll block the money supply. She informs him of this during a swank party being held at their luxurious London home but no sooner has she uttered the words than she is messily disembowelled by a knife-wielding, unwelcome guest, despite the efforts of her son Angel (sic) to disarm the intruder. Angel, who is played by the angelic-looking Simon Ward, is even more eager than his father to see the atomic plant built, which—of course—marks him as a very suspicious person.

Caine seems to recover from his wife's unexpected demise very quickly and with Angel's assistance increases his efforts to ensure that the project will go ahead as planned. But further opposition arises, this time from the new Prime Minister of the country where the plant is being built. His argument is that if the reactor should go out of control and explode it will "set off atomic reactors in neighbouring countries and start a chain reaction that will destroy the world" (the script writer deserves some sort of award for this unique scientific explanation of the dangers created by atomic reactors—a medallion made of pure platinum would be appropriate). But the Prime Minister doesn't present an obstacle to Caine's plans for long—he is neatly beheaded by a helicopter rotor-blade while on a visit to England.

Meanwhile Sara has moved in with Caine, providing him with both physical and spiritual comforts. His need for the latter is increasing seeing as the signs from Above indicating that the plant should not



HOLOC 20



Above: When a mysterious assassin (Massimo Foschi) pulls a knife at a dinner party, Angel (Simon Ward) intervenes and causes the death of his mother (Virginia McKenna). Left: Professor Griffith (Anthony Quayle) finds himself trapped in the control room of the nazi nanobots computer complex.



be built are coming fast and furious and he is also plagued by a nightmare in which he is naked and helpless before a seven-headed monster rising from the sea. It would take a rather thick person to ignore all these omens but Caine rises to the occasion and does just that, even when his colleague, Professor Griffith (Anthony Quayle) who is in charge of the company computer, rings him up and shouts into the phone. "Caine! You have generated something that is not human!" Griffith, who is not, as you might expect, talking about the script but about Angel, doesn't get further than that because the computer first cuts off the phone then silences him completely by catching him under an automatic glass door.

What Griffith had discovered is that Angel's medical records in the computer reveal that he isn't breathing, nor does he have a heart-beat (strange that someone could reach adulthood without these little physical flaws being detected), all of which suggests there is something not quite right about him. Could Angel be... the Anti-Christ? The answer to that, as the audience has realized reels ago, is yes but by the time Caine finally gets the message Angel is in full control of both the company and the situation. Caine manages to avoid being killed by Angel's men and escapes to the Middle East with Sara where they settle down to a simple, idyllic life in a remote village. The film simply ends at this point, leaving Angel, and his 21 disciples (it's the opposite of 12, you see) going ahead with the construction of the atomic plant. The horrible implications are clear—the makers

of *Holocaust 2000* plan to make a sequel! Can the world survive such a fate? Will this be the end of the cinema as we know it?

I don't like to review a film without saying something nice about it and, though in this case I'm tempted to make an exception, I shall continue with the tradition no matter how difficult it may be. Let's see now... hummm... well, the special effects are good (the beheading of the Prime Minister registered 8 out of 10 on my "Great Beheading Scenes in the Cinema" scale), the photography is fine and the acting is okay. Kirk Douglas gives his usual vital, gutsy performance—spitting out the absurd dialogue through acres of clenched teeth as if he really believed it—and it was nice to see Virginia McKenna on the screen again. Come to think of it, her performance was somewhat gutsy too... and on that note of appropriate bad taste I shall take my leave of this silly film.

Holocaust 2000 (1977)

Kirk Douglas (as Robert Caine), Virginia McKenna (Eva Caine), Simon Ward (Angel Caine), Agostina Belli (Sara), Anthony Quayle (Professor Griffith), Alexander Knox (Major), Romano Villi (Major Cherner), Massimo Foschi (Arab Assassin).

Directed by Alberto De Martino. Screenplay by Sergio Donati, Aldo De Martino and Michael Rebus. Photographed by Enrico Meccoli. Art Director Vincenzo Tonnassi. Music by Ennio Morricone. Produced by Edmondo Amati for Embassy Productions (Rome) and Azura Films (London). Time: 102 mins.

**CAUST
00**

GERRY ANDERSON

Jim Phillips of Swansea wants to know if Gerry Anderson has ever made a live-action feature film.

The answer is yes. Filmed in 1969, the movie is called **Doppelganger**. Possibly because of the title spoiling the film's "twist" it was changed to **Journey to the Far Side of the Sun**. Stars were Roy (Invaders) Thinnes, Ian Hendry, Patrick Wymark and Herbert Lom. The plot concerned an attempt to get a spaceship to a planet revolving on the same orbit as Earth, but only recently discovered, constantly eclipsed by the Sun. Thinnes and Hendry are the ship's crew, who discover (as the original title—a German word meaning "double"—explains) the new planet is a duplicate of Earth. Even to the extent that



a spaceship had been sent at the same time from their world to our Earth. The twist in the story is that while being a double, the counter-Earth is a *reversed* double. Writing is read from right to left, positive becomes negative, a total mirror image. The astronauts then have to figure out how to return to their own world when the rocket base's power source is a reverse of their own ship.

An interesting film, with special effects directed by Derek Meddings, who had handled most of the Andersons' puppet show effects. **Doppelganger** was unfortunately lost in the shadow of the huge successes, **2001** and **Planet of the Apes**.

THE VAMPIRE'S TOMB

Peter O'Brien of Port Glasgow wants details on a film entitled **The Vampire's Tomb**. Unfortunately, little information can be given as the film was never actually made. It was intended to go into production in 1966, and star Bela Lugosi. The hope being that Lugosi still had a large enough following, despite some of the terrible films he had appeared in during the early 1950s, to draw in the crowds for another **Dracula** cash-in.

However, Lugosi died before the film could get under way and the project was shelved.

Answer

THE CREATURE

Andrew Ryan of Sydney, New South Wales wants to know if Hammer's film **The Abominable Snowman** was based on a tv series.

Close, Andrew, but no cigar. It was based on a tv play, not a series. Writer Nigel Kneale and producer/director Rudolph Cartier have possibly done more to promote horror/fantasy than any other team in Britain. They were responsible for the BBC-tv production of **1984** (screened in 1954), which starred Peter Cushing, Andre Morell and Donald Pleasence. In 1953, the Cartier-Kneale team had made the six-episode **Quatermass Experiment** BBC-tv series (which was later to become Hammer's first "monster" film). The same team also made the follow-up **Quatermass** tv series (**Quatermass 2** and **Quatermass and the Pit**). However, between **Quatermass 2** (1955) and **Quatermass and the Pit** (1958) they made another tv fantasy, the BBC play **The Creature**. This was the plot Kneale would re-write for Hammer a year later as **The Abominable Snowman** (1957). More information on the Hammer production appeared in our History of Hammer series, part 2, HoH19.

HAMMER AND PRICE

Peter Binnington of Northallerton, Yorkshire asks if Vincent Price has ever appeared in a Hammer film. The answer to this is no. Although there was an attempt made for such an event, a film script actually being written at Hammer with Vincent Price in mind, he was under contract to American International Pictures (AIP)—starring in the Roger Corman productions.



SANSOM, ELDER AND YOUNGER

Tony Matthews of York wants more information on the career of John Sansom, who wrote the screenplay for Hammer's **Dracula, Prince of Darkness**, 1966.

The reason little else has been heard of "John Sansom" is quite simply because he doesn't exist! The pseudonym is for Hammer's top writer, Jimmy Sangster, who penned their **Curse of Frankenstein**, **The Mummy**, **Dracula**

Desk

and countless others.

Other pseudonyms used in Hammer films include: John Elder (credited as writer of *Curse of the Werewolf*, *Phantom of the Opera*, *Captain Clagg*, *Evil of Frankenstein*, *Kiss of the Vampire*, etc.) who is actually Anthony Hinds. Also a somewhat tongue-in-cheek pseudonym of Henry Younger appeared as screenwriter of *Curse of the Mummy's Tomb* and *Slave Girls*, this is in fact Michael Carreras.

SHE WRITER

Another query about a Hammer screenwriter comes from Andy Kingston of Bradford. Andy wants to know if Peter O'Donnell who is credited as writer of *The Vengeance of She* (1968) is the same man who daily writes the popular *Modesty Blaise* newspaper strip.

A short answer this one: Yes.

THE INVADERS

Milton Cooke, Barrow-in-Furness is after information on the tv series *The Invaders*.

Starring Roy Thinnes (as David Vincent), the show ran for 43 hourly episodes, across two seasons, screened in 1967 and 1968. A Quinn Martin production, the series was created by Larry Cohen, and produced by Alan Armer.

The basis was that David Vincent was a man who had seen an alien craft land on Earth and discovered a plot for an off-world takeover of America. Each week he would foil the various attempts, all the while trying, unsuccessfully, to convince the authorities of the invasion.

The fourteenth episode in the second series brought aid to Vincent in his one-man task of foiling the invaders in an episode entitled "The Believers". For the following twelve episodes until the final show, "Inquisition" (which resolved little) he would continue to be aided by his believers.

Obvious budgetary restrictions caused the aliens to resemble humans perfectly (with the identifiable exception of having no knuckles on their little fingers, hence being unable to bend them). The scripts also showed the lack of money and imagination. Such concepts as turning moths and butterflies into carnivores were used as poor plot devices ("Nightmare", first season). Also the idea that a race can travel through space, brainwash people, and have futuristic weapons but are unable to perfect their disguise because of stiff pinkies is about as laughable as using the moon as a spaceship.

SPIRITS OF THE DEAD

Another film fact seeker is Ian Kimberly from Toronto who requires information on *Spirits of the Dead*.

This 1967 film was released under different titles in different areas, thus being one of those confusing movies you often try to track down, only to find you've already seen it. Alternative titles are: *Tales of Mystery* (the British release title), *Tales of Mystery and Imagination*, and its foreign (translated) titles of *Strange Tales* or *Three Strange Stories of Edgar Poe* (French) and *Three Steps into Delirium* (Italian).

Narrated by Vincent Price, the film is made up of three

shorts, all based on works of Edgar Allan Poe. The first is "Metzengerstein", directed by Roger Vadim, starring Jane Fonda. Peter Fonda and James Robertson Justice. The plot concerns Jane Fonda as a young noblewoman falling in love with her cousin (Peter Fonda). When he spurns her emotions, she burns him alive in a barn. A mystery horse emerges, and she is strongly attracted to it. But no sooner does she mount it, than it turns to the self-flaming barn and rides back in, leading them both to their deaths.

The second story is "William Wilson", directed and adapted by Louis Malle, starring Brigitte Bardot and Alain Delon. Delon plays the role of a cruel young man, who is pursued through his life by his exact double, a manifestation of his conscience. Finally he murders the double and commits suicide.

The final story is "Toby Dammit", directed by Federico Fellini (who also co-scripted the treatment), starring Terence Stamp as a dissolute British actor in Rome. He keeps meeting up with the devil (in the lovely female form of Italian actress Manna Yanu) who finally taunts him into killing himself.

MONSTER MAKE-UP

Michael Fields of Northampton asks if we can give information on how Christopher Lee's make-up was done in *Fu Manchu*, *The Mummy* and *Frankenstein* films.



We'll be answering this in the near future when we present our special *Face of Fear* series, which will be by and about Hammer's monster make-up king Roy Ashton.

If you've any questions about horror films and tv shows, address your letters to: ANSWER DESK, HOH MAGAZINE, 135-141 Wardour Street, London W1, England.

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NEITHER HEAVEN NOR HELL

...a prologue



BUT SHANDOR KNOWS THE
FORCES UNWITTINGLY
UNARMED MUST BE STOPPED
... BY ANY MEANS NECESSARY!



NOW ARMED, HE APPROACHES THE NOVICE'S ROOM
ONLY TO ENCOUNTER THE EDGE OF HELL ITSELF!



AND AS THE DEMONS
SURGE FORWARD



BACK,
HELLSPAWN!
SEE, WITH THE
TALISMAN OF
AMBRIUS I
COMMAND YOU!
BACK!



CURSE
YOU, SHANDOR!
I SHALL HAVE
VENGEANCE
FOR THIS...



EVERYWHERE
YOU GO, I WILL
BE WATCHING
...AND ONE
DAY, WHEN
YOU THINK
YOU ARE
SAFE, I
WILL HAVE
YOU...
BODY
AND
SOUL!

I SPIT ON
YOUR CURSE, DEVIL
BACK TO YOUR
MASTER...



AND IN AN INSTANT,
AMBROFARIX AND ALL
HIS WORKS ARE GONE...



BUT THE HEIST GIVES NO GRATITUDE TO
SHANDOR... ONLY RESE.
YOU'VE FOULED
THE NAME OF THIS
MONASTERY WITH
YOUR BLACK DEEDS!
IT'S ORDERING YOU TO
LEAVE... AND I'LL
PERSONALLY SEE
THAT YOU RECEIVE
NO OTHER POSITION
IN THIS CHURCH!



AND SO, THE
FOLLOWING
MORNING
SHANDOR
LEAVES...
CURSED BY
BOTH DEVIL
AND CHURCH...
A WANDERER
WITH NO
IDEA WHAT
MIGHT BRING
HIM... BUT
KNOWING
THAT HE
WILL BE
READY.



THE DEVIL'S DARK DESTINY



IF NOT FOR THE STORM, SHANDOR WOULD HAVE PASSED THE VILLAGE BY... BUT WET CLOTHES NEED A WARM FIRE... AND A COLD BODY CRAVES MILLED WINE TO TAKE THE CHILL FROM THE BONES!



YET OTHERS TOO WERE AFRAID THE NIGHT... WHEN THE THUNDER PRULSED, THEIR HOOF-BEATS COULD BE HEARD ABOVE THE WHISPERING HISS OF THE SHOWERING RAIN.



AND AS THOSE HOOF-BEATS GREW SLOWLY LOUDER, SO THE INN BECAME QUIETER...



UNTIL THERE WAS ONLY SHANDOR'S VOICE TO BREAK THE SILENCE



WELL NOW, SIR, IT SEEMS WE TWO ARE THE ONLY ONES TO RETAIN OUR TASTE FOR WINE! WILL YOU NOT JOIN ME?

BUT THE STRANGER SAID NOTHING, MERELY STARTING TO DEAL...



TARGET CARDS? A STRANGE AMUSEMENT FOR A PRIEST...



IF YOU ARE A PRIEST...



WHO ARE YOU, MAN? SHOW ME YOUR FEATURES!



THE TARGET KNOWS ALL, SHANDOR...

ANGORFARX!

I WISH YOU A PLEASANT EVENING, SHANDOR... A VERY PLEASANT EVENING...

THEN, OF AN INSTANT, SHANDOR WAS ALONE... AND AN INSTANT LATER...



SO! THE BANK OF DECEIT HAS EMPTIED ALREADY! EXCEPT BY GOD! A PRIEST! EXPLAIN YOUR PRESENCE IN THIS DEN OF DRINK AND FLESHLY PLEASURES!

THERE IS NOTHING TO EXPLAIN...



NOTHING TO EXPLAIN? WHAT OF THESE THING? TARGET CARDS? THE INSTRUMENTS OF THE DEVIL! YOU WORK THE BLACK ARTS IN OUR VILLAGE!

THEY ARE NOT MINE...

AND BEFORE SHANDOR HAD TIME TO SPEAK AGAIN...



TAKE HIM! WE WILL PUT THIS DEVIL - PRIEST TO THE QUESTION!

UGH!

DEFILER! THIS IS A GOD-FEARING VILLAGE!

THEN SHANDOR FOUND HIMSELF DRAGGED BACK INTO THE STORM WHICH HE HAD SO RECENTLY ESCAPED...

BRING HIM TO THE CHURCH! THERE WE WILL HEAR HIS CONFESSION... BEFORE WE BURN THE HERETIC...



AND SO IT WAS THAT SHANDOR FELL INTO THE HANDS OF WOLFGANG STERN, LEADER OF THE BROTHERHOOD...



WHY? WHY DEFILE A CHURCH WITH YOUR TORTURES AND INQUISITION?

SILENCE, DEVIL! WE ARE PROUD TO USE THE LORD'S HOUSE FOR THE LORD'S WORK! THY'S CHURCH HAS SEEN MANY TRIUMPHS SINCE OUR REVERED ANCESTORS ERADICATED THE PLAGUE OF WAMPYRISM FROM OUR MIDST, 200 YEARS AGO!

SEE? TWINS OF EVIL IN FLESH?

AND SO THE QUESTIONING HAD
BEGUN.

YOU SHOULD NOT
UNDERSTAND.

I UNDERSTAND WELL
ENOUGH THAT YOU CANNOT
SPEAK OF THE DEVIL'S WORK!
MASTER NATHAN! PERHAPS
YOUR WHIP WILL LOOSEN HIS
HETERODOX TONGUES!

SHINDOR'S RECOLLECTIONS MEANDER
INTO A MIST OF PAIN... UNTIL A COLD
SHOCK OF WATER RETURNS HIM TO
HIS SENSES.

WELL, WILL YOU BURN
UNCONFESSING, SORCERER?
CONFESS TO GOD, IF NOT TO ME.
FOR IT IS GOD WHO PUNISHES
ALL GUILT...

THERE IS...
NOTHING... TO
CONFESS...

SHINDOR DARES NOT SPEAK OF ANSORFARUK, FOR SUCH AN
EXPLANATION WOULD ONLY CONDEMN HIM FURTHER... AND YET...

LOOK! LOOK THERE... AT
THE BACK OF THE CHURCH...

I SEE NOONE! THERE
IS NOTHING THERE! IS
IT YOUR MASTER YOU SEE?
THE DEVIL?

THE DEVIL, INDEED! BUT ANSORFARUK CHOOSES TO REMAIN UNKNOWN BY ALL EXCEPT
SHINDOR... TURNING HIS CARDS, ONE STEP BEHIND OF THE GAME...

BAH!...

YOU CANNOT BURN HIM
IF HE WILL NOT SPEAK, BROTHER!
LET HIM REST, AND CONSIDER
THE PAIN OF HIS WOUNDS FOR
A WHILE. THEN, PERHAPS,
HE WILL CONFESS.

A GAME WHICH IS STELLA-FULL
OF TWISTS AND TURNS...

YOU SHOULD
NOT BE HERE,
STELLA. I HAVE TOLD
YOU... BUT PERHAPS
YOU ARE RIGHT! MASTER
HATHING TIRES OF HIS
EXERTIONS ANYWAY...

AND SO SHINDOR IS "TAKEN TO THE
CRYPT" ... BUT HE IS NOT LEFT ALONE.

I DON'T KNOW IF
YOU'RE INNOCENT OR NOT
SHINDOR... BUT YOU MUST
ESCAPE... AND FLEE AS
WITHIN YOU! GET ME AWAY
FROM THIS HORRIBLE PLACE
AND I'LL GIVE YOU ANY-
THING... MY MONEY...
MY SELF...

I AM A
MAN OF GOD.
MY CHILD! YOU CANNOT
TEMPT ME WITH THE
FLESH... EVEN YOUR
FLESH...

I'M NOT HERE TO TEMPT YOU! I'M
NOT ONE OF THEM! DON'T YOU UNDER-
STAND? THERE HAVE BEEN AND NOW
CONFER TO THIS VILLAGE IN TWO YEARS
... THE WHOLE PLACE IS PESTERING
LIKE A BARREL OF ROTTEN
FRUIT!

I UNDERSTAND,
GIRL... BUT HOW CAN I ESCAPE
WHEN I'M LOCKED AND TIED
AND YOUR BROTHER'S MEN ARE
RETURNING... LISTEN

AND THEN...

YOU, OLD MAN... WHAT
'SIN' HAVE YOU
COMMITTED?

MEAT... I
CAUGHT A LASSIT
AND ATE IT... ON A
FRIDAY...

AHE, AND NOW YOU'LL
REGRET YOUR BLASPHEMOUS
PLAYS, BURNIN'!

AAAAAARGH!



ENOUGH! THIS IS NO MORE
THAN HUMAN SACRIFICE! IN
THE NAME OF GOD, WOMAN,
FREE ME OF MY
BONDS!



YOU WILL TAKE ME WITH
YOU? WE CAN ESCAPE
TOGETHER... LEAVE THIS
EVIL BEHIND! I'VE CAN SLIP
AWAY WHILE THEY'RE
BUSY...

I WILL FREE
YOU OF THIS EVIL, GIRL,
BUT I CANNOT LEAVE
YET! ONLY WHEN THIS
MADNESS IS FINISHED
CAN I GO...



AND SO, WHEN THE HEINOUS MURDER...

YET SHANDOR FINDS THAT ENDING THE MADNESS IS TO BE NO
EASY TASK... FOR THE MADNESS OF BLOODLUST HAS ONLY JUST BEGUN



SLAY THEM,
BRETHREN! SLAY THEM
WITH A CLEAR CONSCIENCE
... FOR IT IS THE HAND
OF GOD THAT DESTROYS
ALL EVIL, NOT THE
HAND OF MAN!



AAAUUGH!



POIGNANT WORDS... NO ANSORFARAK HAS ALREADY SAID
THAT THE T-LOT CARDS KNOW ALL...



AND ANSORFARAK IS GONE... GONE
WITH A GUST OF WIND THAT
SCATTERS HIS CARDS AS WELL AS
HIS PLANS...



AND OUTSIDE, THE STORMA BELCHES ITS PEAK, LASHING OUT WITH BRIGHT BLINDING FURY.



AND IN THE LAST MOMENTS BEFORE LIFE LEAVES STERN'S CHARRED BODY...



AND SHANDOR KNOWS, AS HE CHOOSES A ROAD AT RANDOM, THAT ANGURFARAX WILL NOT LET HIM REST UNTIL HE DOES NOT KNOW IS THAT DESTINY IS LINKING HIS FATE WITH THAT OF ANOTHER THE MOST DANGEROUS OF DEATH'S DARK AGENTS.

POST MORTEM

Top Sellers Ltd., Columbia-Warner House, 135-141 Wardour Street, London W1V 4QA, England.

Thanks for coming up with a magazine dealing with fantasy films in an adult manner, and above all, a magazine devoid of morose pages. No such magazine can completely satisfy all readers, however, so I hope the following comments about *Nell* are some help to you.

Firstly, although the majority of your features are well written, you occasionally publish a feature on a film which merely tells the story (for example *Sirius's Slave* in *Nell* 10, *Zebra* in *Nell* 11). The title, as in *Requiem for a Vampire* (*Nell* 8), are often excellent but a two page story synopsis is of little use to anyone, particularly as there are dozens of hardback books which contain little more than such synopses. Much more is required for a magazine article.

Now on to the subject of comic strips: You should include a film adaptation every issue, as they have more or less become the *Nell* trademark. Incidentally, why did you adapt *The Mummy's Shroud* in issue 15? I was expecting the Hammer *Mummy* films in sequence. Nevertheless, the strip was nicely done. Forget *Shander* and *Krazer*—*Nell* is no place for a continuing strip, especially a bad one. I'd like to see an adaptation by Pat Wright who drew the *Van Helsing* Terror Tale in issue 12.

Your best adaptation so far has been *Decease—Prince of Darkness* in *Nell* 6. This only has something to do with the film as the strip used half-titles. All your strips should appear this way.

Brian Lewis is also tuning in some excellent artwork, although his black and white layouts are sometimes a little muddled. His colour covers are beautiful. But why did you use a still on the cover of the *Star Wars* *Nell* 7?

While on the subject of *Star Wars*, I hope to describe further appearances in *Nell*. You've said all that needs to be said about it, as well as wasting a two page spread on the competition, which would have been better placed on the inside front cover. To sum up, I think a film adaptation and one *Krazer* *Tales* reading are such ideas in the perfect formula. But keep the *Terror Tales* of a high standard. "Wally's Whiskey" in *Nell* 15 was pathetic art and story-wise.

Thanks for letting Jerry Karpis put the record straight about *The Sentinel* (*Movie Monthly* *Nell* 15). He's right, of course. His novel is interesting and frightening enough, without the film's tastelessness. On a similar note, I feel you were a little less than generous to *Exorcist II* in *Nell* 14's *Movie Monthly*. It is, in fact, a good film and a pleasant departure from the original. It has atmosphere, even class, and is far from a "bad-movie." Perhaps your writer is put off by the lack of gore (which, after all, was all that made the original anything more than a mediocre film).

What I would like to see in *Nell* 7? For one thing, more interviews. Also, adaptations of the other two *Carroll* films (with art by Bill Collette who did *Titan* of *Nell* 3) and the later *Quatermass* films. I'd like to see some strips from *The Peck*. Something else I would like to see is a monthly article in which your writers name their ten favourite films and give reasons for their choice.

T. W. Vass,
Luton.

Nell

Thanks to the kindnesses of a friend in your country, I've been fortunate enough to acquire a set of your magazine for permanent inclusion in *The Archivist Reference Library*. I think that your publication is a fine effort all the way round and I only wish the US magazines were done as well.

I was especially intrigued by *Nell* 12, which I just received.

As an animator I am always keenly interested in behind-the-scenes photos of Jim Garthoff which aid me in analysing effects, techniques and procedures. The *Archives* developed as an extension of my film work, to preserve the artistry of stop-motion technique. I've been extremely fortunate to have marvellous cooperation from Jim and other practitioners in photographing their private scrapbooks for my permanent files. These photos have helped me successfully in advancing my own film efforts as well as in illustrating numerous articles I've written on special animation effects for several journals here. I am, in fact, preparing my own publication, *Stop Motion World* for early 1978... as well as a book I am doing in collaboration with Mrs. Doreen D'Souza on her late husband, H.R. D'Souza, the pioneering animator of *King Kong*.

Best of luck to all in *Nell*.

Mark Well,
The Stop Motion Museum,
Iowa, U.S.A.

Nell

I'd like to see more off-the-net pictures of the horror stars, such as the one in *Nell* 3 of Chris Lee in his Frankenstein makeup looking at some of the day's film.

Steve Wilkinson,
Norfolk.

Nell

I was pleased to see you had the courage to print W. K. Brinsley's letter in *Nell* 16, although I totally disagreed with all of it. I couldn't believe he meant the letter as constructive criticism but just to take *Nell* to pieces. I'm not surprised he didn't give his address.

I would like to congratulate John Bollen on his brilliant artwork. On the other hand I thought the artwork for your adaptation of *The Mummy's Shroud* was not up to the usual high standard one has come to expect from *Nell*. I would also like to say I don't think the *Star Wars* still on the cover of *Nell* 16 worked. I would rather see Brian Lewis' great artwork.

I'd love to see more articles like *Horror's Speaking* (*Nell* 1, 2 and 3), *Blood and Guts* (*Nell* 4) and Denis Heffer's *Golden Age of Horror*.

David Keppel,
London.

Nell

If you are not going to re-start *Monster Mag*, why don't you print a colour picture across the entire pages of *Nell*? Of course, it would open a more expensive magazine, but it would be worth it. Could you get John Bollen to do profiles of the stars of horror films as he did with *Karloff*, *Leprie*, *Wilde* and *Matthaeus* in his book *The Horror People*?

Andrew Pearce,
Blackpool.

Nell

I never thought I'd see the day, but here I am in the "minority of 15%" of people who write a congratulatory letter to a magazine. I refer, of course, to W. K. Brinsley's unbelievable letter (*Post Mortem* *Nell* 16) justifying going the way to a better magazine.

So what does he say about *Nell* and why on earth does he say it if he thinks it's that bad?

Complete deletion of the comic strips (doesn't he realise that these are the most popular items?), criticism of every film review and condemnation of

every article are his ideas and thoughts which would form the basis of his "better magazine". What would there be left after the deletion of each item. I know people are entitled to their opinions but his letter of reproach, denouncing criticism was a waste of a full page. I, for one, am glad that you chose to dismiss his suggestions and explain that the scope of *Nell* can be very far-reaching in content. The combination of strips and features is just perfect as I am sure every *Nell* reader will agree. Best of luck to you and all your team.

Jim Foster,
Upminster.

Nell

I have just finished reading *Nell* 17 and, of course, it is pure excellence.

Part two of the interview with Michael Carreras was both interesting and informative. Mr. Carreras stated that he could not find a substitute *Dracula* to replace Chris Lee. With this I would have agreed until the night of December 22nd last, when my TV screen was haunted by the memorably accented *Lucas Jordan* as Count *Dracula* in what must be the best and most accurate interpretation of Stoker's glibric tale of terror. This B.B.C. play brought back the tangles and shudders long lost in the modern horror film. *Meester Jordan* is now ready-made for the part, but about rigging his agent, Mr. Carreras?

Nell continues to grow from strength to strength proving that a quality British horror magazine can survive. We have yet to see if the same can be done with an all periodical. I wonder if *Nell* is willing to gamble a few experimental spin-offs and see if it can work its magic on that other British home dust, the comic magazine.

Krazer and *Father Shander* as title leaders brought up by the *Horror* staff on the sublimation of those Hammer films unlikely to reach *Nell*, e.g. *The Abominable Snowman*.

I am very surprised that *Nell* does not have a personal poll award—Best cover, writer, review, etc., as well as a readers' award for best film, actor, book, etc.

It would be great to start seeing a few interviews with the few new film supporting actors and actresses as well as emerging stars like Gave Prowse (long have I hoped he would one day play the film role of Britain's eldest comic hero, Gortli). Tom Baker, who has not only played Dr. Who, but appeared in *Frankenstein—The True Story*, a villain in one of the *Sekid* films, and *Spacejam* (are we to see a comic adaptation of Chris Lee as the Mad Mad) in *Nicholas and Alexandra*. Mr. Baker has also turned his wits to records: not only Dr. Who adventure but also *Venus's Journey to the Centre of the Earth*. Then there are new stars to it, like Brian Blessed, who has appeared in at least three *Space 1999* episodes, as well as the to move, *Late Infidelity*, the B.B.C. disaster serial *The Survivors* and recently in the of serial, *Blake's 7*, (which you have not yet reviewed). Blake is played by another emerging of regular, Gareth Thomas, former co-star of *The Star Maidens*.

Lastly, could *Movie Monthly* spare a space for indie horror, fans will be amazed at the output of the *Red's* supernatural plays and serials. And what about the old review and passing on of information of spoken word records, the latest of interest to fans being *Tales of Mystery and Imagination*, (Pit and the Pandemonium), *The Tell-Tale Heart*, *The Black Cat* and *The Cask of Amontillado*, all Poe stories read by Bill Mitchell, with music and sound effects.

Stephen Lovelace,
Milton Keynes.

WARLORDS



Of all the letters we receive every month, one of the most requested items is for more information on exactly how a film is made. Where does the script come from, how are actors chosen, what does the director/producer/cinematographer do, what are storyboards, when are special effects added . . . an endless list. Over the next two months, we hope to be able to answer all these questions and more in this two-part feature.

Sad to say, the gothic horror film seems to be on the wane. Its more realistically violent replacement of contemporary horror deals with psychological monsters rather than flesh and blood creations. But John Dark and Kevin Connor seem to be breathing new life into another kind of monster movie . . . in their "lost world" series.

Following the great success of their Edgar Rice Burroughs trilogy (*The Land that Time Forgot*, *At the Earth's Core* and *People that Time Forgot*), Dark and Connor decided to look beyond the restrictions of an already established theme and develop their own storyline for **Warlords of the Deep** (first reported on in *Media Macabre*, **HoH 14** as *7 Cities to Atlantis*).

We've yet to see the finished movie, but we have followed the film-making, every step of the way from Pinewood Studios, London, to locations in Malta and Gozo, and back home to E Stage, Pinewood, for this **HoH** inside story on the making of a movie.

This month we look at the initial creation, casting, script and storyboards. Next issue, away to Malta for the filming . . . monsters and all.



OF THE DEEP



"I'm very high on this film. It's exceptional within this genre of film-making—the best thing Britain has ever made. No question about that."

Jim Atkinson, Dubbing Editor.

In the beginning is the word. The script.

Warlords has more riding on its scenario than most films around this year. For the others, in the beginning was the book, the play—or (more likely) the previous movie. *Warlords* is that rarity in today's filmworld: an original script. An amazing flight of fantasy from the fertile imagination of radio-TV scripter Brian Hayles. Hearwitches from BBC-TV's *sf*—*Downwatch* and *Dr. Who*—to the literal down-to-earth stuff of *The Archers*, the daily radio serial about agricultural folk—while maintaining an ever increasing research into the occult, mythology, science fiction and ESP.

Brian first met John Dark when they attempted a TV series for Christopher Lee. Though it came to nothing Brian and John worked very well together. So, while people are far from forgetting *The Land that Time Forgot*, *At the Earth's Core* and *People that Time Forgot*—the three global triumphs of producer Dark and his director Kevin Connor—they move ahead. Looking for new ideas and expansion in their genre. Something beyond the many restrictions

(dramatic and legalistic) of filming Edgar Rice Burroughs. But they want the same kind of period and feel of a Burroughs yarn or a tale from Conan Doyle or Jules Verne.

Enter Brian Hayles anew in response to their call. He is already mulling over an Atlantis theme, based on the theories occupying his mind for some years. Before he can broach this pet subject, the filmmakers say they have a rough draft of an Atlantis story—"what do you think?" Obviously—he was delighted. Three minds with the same idea.

The result—finished script by August, 1977, finished shooting by January, 1978. An action-packed adventure interconnecting Atlantis, the Marie Celeste, the Bermuda Triangle—and a gigantic octopus as the missing link between the three. It's the octopus—the monster of 1978, nine feet high, with a 60 ft tentacle span and nicknamed by the film crew, "Superocto"—which plucks ships and people out of the Bermuda waters and deposits them on the beaches of Atlantis on the bed of the Atlantic Ocean—to become slaves, with implanted pills, for the master race of Atlantarians.

Such will be the fate awaiting the movie's heroes—unless they do something about it. Doug McClure (who played Trampas for the eight TV years of *The Virginian*) is the whimsical American marine engineer, in this his fourth Dark/Connor film. Britain's

most famous sailor since Nelson, Peter Gilmore (from BBC-TV's *The Onedin Line*) is his Oxford don companion. Together they plumb the depths searching for Atlantis in McClure's 19th Century diving bell, meeting the Marie Celeste's skipper and daughter (Robert Brown and Lea Brodie) among the merman slaves of Atlantarians Cyd Charisse, Michael Gothard and, as a last-minute replacement for Peter Cushing, Daniel Massey as top-dog Atlantarian, Atroxon. Interesting to see Daniel Massey in this, a role highly reminiscent of his father Raymond Massey's role in H. G. Wells' *Things To Come* (1935).

McClure and Gilmore also meet all seven cities of Atlantis inside its rock bubble; which are defended by the mermen and their gillmen guards against various monster mutations such as Zaarg, Megadons, flying snapper fish, a snake fish inside the diving-bell and, of course, the guardian of Atlantis, "Superocto".

GILMORE: Seven cities to Atlantis...? But the Greeks claimed there were nine.

GOTHARD: Plato was not always right.

Atlantis according to Hayles is wholly different from most movie conceptions of merely a sunken country and civilisation. Brian Hayles's Atlantis is an *assorted* from Mers, landing in the Atlantic 10,000 years before the main plot unfolds...

SCENE 1. OUTER SPACE--MODEL

Earth, from a million miles out in space. The perfect blue-green orb, marbled with cloud, is serene and beautiful in its setting against the velvety depths of the distant universe. But now, quietly increasing, we hear an ominous, crushing rumble. Into frame from beneath camera, a massive asteroid comes into view, tumbling through space, closing inexorably onto planet Earth.

CUT:

SCENE 2. EXT. CAVE ENTRANCE. EARTH--DAY. STUDIO.

An apish brute that is NEANDERTHAL MAN edges from the cave into the open, looks up, and is terrified. He shields his cowering face against the glare of the strangely coloured sky.

SCENE 3. P.O.V. APPROACHING ASTEROID--MODEL. U.K. STUDIO.

Bigger now than any moon, the asteroid looms overhead, red and ugly, increasing in size even as we watch.

CUT:

SCENE 4. OUTER SPACE--MODEL.

We ride the comet-like asteroid as it rapidly approaches Earth's atmosphere. Glowing and throwing off chunks of blazing rock, the asteroid quickly becomes a streaming ball of fire as it drives ever faster downwards into the heart of the now huge planet. Below us, the Atlantic Ocean . . .

CUT:

SCENE 5. EXT. ATLANTIC OCEAN--DAY. MODEL. (MALTA TANK)

The flaming asteroid plunges violently into the sea, which is already fiery and turbulent at its approach. There is a huge explosion at the point of impact, and vast clouds of steam barely hide the great tidal waves surging outward. . . .

DISSOLVE:

SCENE 5A. STOCK SHOT ATOMIC EXPLOSION/UNDERWATER

SCENE 6. EXT. OCEAN FLOOR--MODEL. (U.K. TANK)

. . . but we follow the path of the still glowing asteroid as it smashes into the mountainous ocean floor. This second explosive impact releases a vast upsurge

of volcanic activity--the sea mountains split apart, spewing out lava that swamps and engulfs the asteroid, binding it to the ocean floor in a maelstrom of fire, molten rock and boiling water. We track in closer to the asteroid--

DISSOLVE:

SCENE 7. INT. ASTEROID--MODEL. STUDIO.

We are in a vast artificial dome, at first filled with an opaque yellow/gold liquid. Outside, the rumbling of the volcanic explosions continues, faintly--but now we also hear the high-pitched whine of smooth machinery. The level of the liquid begins to drop, steadily--and the vague shape of a glowing pyramid that we could at first only barely see, seems to rise out of the womb-like liquid that has protected it on its interstellar journey. As the liquid drains to its steady level, it emits mists and vapours, eerily lit by the pinnacle of the crystal city that has emerged from the depths. This edifice looks at once ancient, yet modern--clean cut, gleaming stone, topped by a central massive crystalline form resembling a mighty, four-faced, warrior-like head. The overall structure is like a flattened siggurat or stepped pyramid; each layer appears to be separated by a rising mist, so that each pristine, uninhabited level seems to float slightly above the one below, an enchanted but evil citadel--the space-borne civilisation of Atlantis.

SCENE 7. SUPERIMPOSE TITLES

Over shots of the magnificent but apparently deserted structure, wreathed and floating in the mysterious, many-coloured mists. The detailed carved ornament is unlike anything to be found on primeval Earth--yet there are the seeds here of many civilisations yet to come. The central core of the seven cities is its main ornament and at the same time, its power source--the gigantic crystal head, pulsing and flaring with growing power, symbol of the occult race who will in time come to dominate the world outside. We track in on that grim, translucent face. . . .

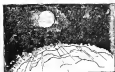
DISSOLVE:

SCENE 8. EXT. OCEAN FLOOR--MODEL. (U.K. TANK)

The sea depths are calm now, and the pitted, rugged asteroid is barely discernable as anything different from the volcanic mountain range to which it is bound by knotted glaciers of hardened lava.

DISSOLVE:

Above, the opening 8 scenes from Hayley's original screenplay for *Warlords of the Deep*. Note the switches from studio shots to models and the Malta tank. Facing page: How Elliot Scott visualised Hayley's script into working storyboards. Next month we'll be printing the finished film reels



OUTER SPACE

EARTH.
ASTEROID -
PLANNING -
CLASH WITH E.B.
STUDIO -
BANK -
NASA PHOTO
AT CLASH.



OCEAN FLOOR

SCHEMATIC
ASTEROID
UNDERSTANDING.

MASS TANK -
ASTEROID PLANE
RECOVERED.



ENT CAVE

NEANDERTHAL MAN
- BY BY GARDEN
- FRODO BAGGINS.
- LEO.



OCEAN FLOOR

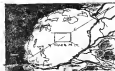
CLASHING ASTEROID
SHOWN IN CLIFF.
SHOWN FURTHER
BY ONE.

STUDIO
BY MANHOUSE.



ASTEROID SHOWN CLASH

MASS -
TANK AREA.



OCEAN FLOOR

ASTEROID IN
CLIFF.
CLASH TANK
CLASH.

STUDIO
BY MANHOUSE.



OUTER SPACE

ROCKING THE
ASTEROID TOWARD
SPACE - PLANNING
S. TOWELING.
STUDIO -
TANK -
NASA PHOTO.



ENT ASTEROID L.S. CLASH.

CLASH IN LEVEL OF
CLASH LEO.

STUDIO
L.S. CLASHING BY
RECOVERED LEO.
RECOVERED.



ATLANTIC OCEAN

RECOVERED ASTEROID
PLANNING RECOVERED.
RECOVERED LEO.

MASS -
TANK -
NASA PHOTO.
ASTEROID -
CLASH.



ENT SHIP

CLASH IN CLASH
CLASH FURTHER.

STUDIO
CLASH IN CLASH
CLASH -
CLASH.



ATLANTIC OCEAN

CLASHING IN
CLASHING UP.

STUDIO -
CLASHING -
CLASHING.



OCEAN FLOOR

CLASHING CLASH.

STUDIO
BY MANHOUSE.

RESEARCH

If the film—even the first fiery seconds—is fascinating, even more so is Brian Hayles' considerable research into his favorite subject. For Brinn, this hails back to when he was working on a radio series about people concerned with hypnotism, extra sensory perception, etc. One such person was a psychic healer and hypnotist, Edgar Cayce, who put people into deep hypnosis, sending them back to the very roots of their life's history. And sometimes, beyond to a previous life. Over 21 years, Cayce located several people who claimed to be, or to have been, Atlanteans.

Further Hayles' research connected the unsolved mysteries of the Bermuda Triangle and the disappearance of everyone aboard the 19th Century Marie Celeste. He even found the suggestion that the existence of a giant octopus has been put forward as one plausible theory for the regular disappearances of boats over this particular stretch of the Atlantic Ocean. And this isn't quite as crazy as it may sound—according to old illustrations and newspaper reports, circa 1874.

Hayles: It was different from anything I'd ever attempted to write before. All sorts of information and ideas, invaluable to the basic credibility of any gripping fantasy story, drifted into my mind as if through some kind of mental telepathy. Sometimes, I felt the script was almost taking over and producing pieces of knowledge or theory that I had not even read or heard about . . . I even began to believe that I really knew what sort of people the Atlanteans were and how they treated the earth people faced

to enter their underwater civilisation.

Holt: Fine—but why Mars?

Hayles: There is a theory, from scientific data, by an American astronomer called Carl Sagan that one of the two moons of Mars—a moon called Phobos—shows all indications of not being solid. He claims it could possibly be an artificial moon, perhaps a satellite which went wrong.

This got my imagination going. So I linked Sagan's theory with that of a German astronomer, Horbiger, who in the '30s, he claimed the Biblical Great Flood was caused by an immense asteroid plunging into the seas surrounding earth. Now I thought . . . supposing the Great Flood was caused by a satellite from Mars, an escape vessel from a dead planet. Then I thought . . . supposing part of the great civilisation that existed on Mars tens of thousands of years ago, set out to travel to a new planet in the stars, probably beyond our galaxy. On its way, the tail of, say, Haley's comet sends it off-course—towards Earth. It never intended to touch land as it's a water-seeking satellite. So it heads towards the nearest big sheet of water. The Atlantic. It crash-lands there and is embedded—trapped.

Hence, Atlantis.

Holt: And the people inside . . . the Martians?

Hayles: The Atlanteans—they were probably in a state of suspended animation during the journey—came into their living state and realised, to their horror, they're in the wrong place. They have the occult powers of an ancient civilisation which they can use to manipulate the minds of lesser human beings on Earth, but they have

landed here in the neanderthal times when man is literally not much more than an ape.

As they cannot exist above water, they have to work out some system whereby they can push man on, extend his capabilities, make him really intelligent, promote him into an age of technological advance. Then, he will do something scientifically brilliant—like making atomic bombs, sending rockets to the moon and creating a new form of neutron energy which will give the Atlanteans the power to get off this primitive planet and back on course to a home beyond the stars where they intended going in the first place . . .

My script is set at the turn of the century, when the industrial revolution and scientific research were about to transform the whole of Earth.

Holt: But how do they manage this? By force?

Hayles: In my mind, Atlanteans are a very passive people. They do not wish to fight or kill, but they'll use anyone who comes under their power, who can be of use to them, as a means to their end. They never employ violence themselves. They use other people's violence, when necessary. They live by their occult and hypnotic powers over minds inferior to their own elite intelligence. Edgar Cayce's hypnotic theories claimed that Atlantis was powered by what they called "the terrible crystal". The crystal form gave them the energy to survive, but not sufficient power to rise from the sea.

In my script, the top Atlanteans use the power of a crystal helmet to enable Charles, the scientist played by Peter Gilmore, to look into the future . . .



The men behind the movie. Producer John Dark (left) and Director Kevin Connor (right) discuss the progress of shooting on location in Greece.

Scene 201; Interior Hall of Crystal, Zefft. - Studio.
Under the influence of the helmet, Charles seems to be in quiet ecstasy, throughout the sequence of holographic time-events his mind projects:
Brownshirts marching - Swastikas - Street riots - A Jew kicked to death in a doorway - The Reichstag ablaze - Nuremberg Rally, 1936 - Nazi banner - Strutting figure of Hitler - At his shoulder, the evil genius of Himmler.

CHARLES

(his face slight)

The new millennium! Science, creating Utopia - the perfect society! Yes . . . I see . . . I see it!

Scene 205 As above.

Charles' face . . . tenses in distaste for the images before him.

CHARLES

Science can do that . . . ?

Images: Blitzed ruins of London, Warsaw, Dresden - Bombs - V1 doodlebug - V2 rocketry - Mushroom A-Bomb cloud - Polaris missile rising out of sea.

ATRAKON

That science will give Atlantis the energy source we no longer possess . . . Energy that can break the chains that binds us to this petty planet . . . energy that will take us back to the stars, where we belong.

Images continue: Apollo launch - Man on the Moon - Mariner, circling Mars. . . .



Peter Gilmore (as Charles), under the influence of the Crystal Helmet, experiences a terrifying vision of the future. Above: Scriptwriter extrahuman, Brian Hayles. "I felt the script was almost talking over and producing pieces of knowledge I'd not even read or heard about."

Hayles: Yes, the Atlanteans are a master race and it's interesting to note that Nazis, such as Himmler, were convinced that Atlantis and Atlanteans really existed. This theory I worked on about the Great Flood, advanced by the German, Horbiger —his beliefs were taken up by Himmler as his fanatical determination to prove that Germans were the only pure Aryan race on earth . . . the only race to be descended directly from the Atlanteans! Himmler had this idea that if he could prove Atlantis really descended to earth from a planet, then the German's claim to be the prime force on earth from another world could really be valid!

Therefore, it's a fascinating fact that it was the Nazis who pushed scientific and military technology to its utmost, resulting in rocket warfare, atomic bombs and so on. The Atlanteans would have admired the German race and its promotion of scientific development as one of their own kind. By making the Nazis create a world-dominating power, the Atlanteans would think we were creating the energy to help them take off again.

Holt: How does the Atlantean society work—how do the Bermuda Triangle victims fit in?

Hayles: The Atlanteans need earth men (whom they snatch down into their cities via the giant octopus). The higher authorities scrutinize each batch of new prisoners,

and brain-stamp them. I've deployed the creed of various brain patterns characteristic of the ruthless Nazi classification of the people under their domination . . .

For example, Alpha people are the intellectuals. Peter Gilmore's Oxford don is singled out by Atsil and Atraxxon (Cyd Charisse and Daniel Massey) as the most superior Alpha to have come from the outside world. They seek to detain his intellect, then with his brain power at their disposal, they intend speeding up the technological development on Earth that's essential to their own salvation.

Doug McClure's Greg would have been a Delta. A marine engineer, a strong physique, but without the Alpha-like superior intellect of his friend, Charles. However, Greg is still a major force, with useful knowledge, such as operating the diving bell which took them both underwater . . .

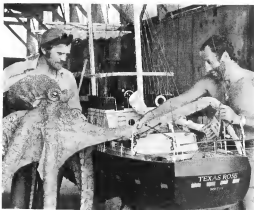
The third most distinctive brain pattern belongs to a Theta person. Theta people are potential thugs. Everyone with a Theta brainwave is capable of violence; if they have a predominantly strong Theta brain pattern, they often prove psychotic. The Atlanteans pick up the Thetas from the sailors they enslave—sailors who might have been criminals in their own society. They're turned into the Gillmen, the police force of Atlantis, equipped to kill on command.

The milder prisoners, including the wives and children of victims of the Bermuda Triangle are put to work as mindless slaves, guarding the upper cities from the constant attacks of the Zaarg. All prisoners from Earth have been operated on within 24 hours of their arrival; they need gills in order to survive the strange atmosphere.

It is only through the quick thinking and tough action of his Delta friend, that Charles is rescued from the crystal sanctum in time for the whole crew from their exploration ship, Texas Rose, to make a bid for freedom. They're helped by the now-orphaned 'mermaid' Delphine (Lea Brodie as the daughter of the Marie Celeste's skipper), setting out across the waterlogged causeway joining city Troi (3) to city Vaan (4). This is riddled with savage sea serpents and mammoth man-eating monster Mogdaans, and leads back to the diving bell which is their only hope of return to Earth. It's an almost hopeless dash against overwhelming odds, including the powerful occult influence determined to regain possession of the Alpha man—and the lethal attack on all sides by the swarming army of sharp-shooting Gillmen.

SCHEDULE

While Hayles polishes his extraordinary scenario, the Dark/Conner team are well into second and third gear. Casting their film—who else but their favourite star, Doug McClure, for the lead? Searching out locations—where else for a sea-going



Above: Two versions of the giant octopus were employed in the special effects shots. The full size model stands 9 feet tall with a tentacle span of 60 feet! Below: Lea Brodie plays Delphine, the daughter of the captain of the legendary Marie Celeste.





Malta here we come! The giant prehistoric Zaarg claw is loaded aboard the cargo plane as the crew for *Warlords of the Deep* goes on location.

movie, but Malta with its marvellous tank facilities for model-work?

They also need a full-size 19th Century rigger, *The Texas Rose*, the HQ ship for the diving-bell expedition, to be skippered by Shane Rimmer, the Canadian actor last seen as the US nuclear sub commander in *The Spy Who Loved Me*, and before that working on the *Capt. Scarlet*, *Thunderbirds* and *Space 1999* shows—so he knows what he's in for. Even before he meets Superceto.

John Dark thinks he's found the boat he needs, *The Black Pearl*. He chats with its supposed caretaker, Ronald Armstrong, who invites him home to his own vessel, a 20th century brigantine, *Andano*. Soon enough, Dark, Connors, art director Elliot Scott and cameraman Alan Hume, are eyeing the *Andano* boat instead. A deal is made and when the film unit arrives back in Malta for shooting at the end of September, *The Black Pearl* sinks to the bottom of Valetta harbour!

Between the two fateful trips, Elliot Scott has been as busy as everyone else—costume designers, special effects crew and so on. As well as producing *Atlantis*, all seven cities of it.

He has produced the visual version of the Hayles script. The storyboard.

STORYBOARDS

Elliot Scott is a Londoner in movies from the early British days of Alfred Hitchcock —“he did his own story-boards, very tiny ones”. 45 years ago Scott created Hayles'

Atlantis—the upper cities being made at Pinewood, the rest on location. The monster-riddled causeway was found in Gogo, and recreated on Pinewood's massive E stage... remembering that every shot set in *Atlantis*, and thereby underwater, had to be minus any skyline. “We hid the sky one way or another, with back or front projection.”

Scott: Once the script has got to a certain point, you have to start to do a complete story-board—an overall picture of what you imagine the film is going to look like on the screen. Often artists are employed to draw it. I didn't dare on *Warlords*—I had to do it myself because shot-to-shot it was so complicated.

We're not doing story-boards for customers... but for a definite purpose. When a film starts, somebody writes it, somebody else is behind him, like the producer, maybe a director is involved at this stage, maybe even a cameraman. But no two people are seeing the same image—until somebody makes a sketch. Then they all see it and you have the essence of everyone's impression. Before that point, you had five people with five different things in their minds.

So when you start the story-board, you bring all these people together—separately or around a table together. It is a beginning. The time to discuss things before it is too late. Finally, everyone is for the first time seeing the same image.

In all, it takes a couple of months to do the story-boards. Jack Maxted worked

entirely as co-ordinator with special effects. When I'd finished my story-board, he worked them into a very complex cross-index, so that he could be on location while I was still at Pinewood completing the sets, knowing exactly what was going on, frame by frame. He broke it down to very minute detail—fusing studio or location filming, studio or location miniature-filming, which plates for which shot—front or back projection and so on.”

Hall: In short, the entire film is done in sketches.

Scott: Exactly. A staggering total of 316 scenes drawn in 105 pages—just 17 pages less than the actual script.

MEANWHILE

Script finished, actors cast, costumes designed, Elliot Scott's sets being built, Zaargs and Meglarians created, Superceto ready to scare the pants off the world and one giant prehistoric Zaarg claw—5ft. x 4ft—was being airlifted to Malta. *Warlords of the Deep* was ready to go...

Feature by Catherine O'Brien
and Tony Crawley

Next issue: The shooting starts... and we meet Doug McClure, plus the men behind the monsters, the explosions, the music and the creator of the sound effects as we build up towards the finished film. Be here.

WHO TO DRAW THE NEXT DRACULA?

It's competition time again! Over the last 20 issues we've discovered what a discerning audience of art critics you are when it comes to our illustrated adaptations of Hammer horror classics.

So, before starting out on our next Dracula strip, we thought it might be fun to let you pick the artist!

On these two pages, you'll see various renditions of Peter Cushing, Christopher Lee and a whole horde of vampires. All drawn by different *Holt* artists over the last couple of years.

What we want to know is... which do you prefer?

To make it more interesting, we've deliberately not credited the various drawings. So, by way of a new competition, see if you can recognise (or chuck) who drew what.

What we'd like from you is a list from A to Q giving the correct art credits to each drawing, plus an additional list of your favourite five (artists' names or key letters).

We'll announce the answers and final score in a future issue, along with the names of the best fifteen correct artist identifications.

fiction extracts, whose letters will be pulled out of a bag.

The ten runners-up will receive a free full colour 30x40 in. Hammer film poster.

The five top winners will also receive the poster plus a free six-issue subscription to *Holt* magazine.

The closing date for the competition is July 31st, by which time all answers must be received, and only one entry per household can be accepted.

Also, only entries which include the corner stamp (on the facing page) can be considered.

As usual, a list of your favourite three features and least favourite in this issue would be appreciated along with your letter. It kinda nags us to let you know what you like about *Holt*!

Send all entries to:

HOLT DRACULA ART COMPETITION,
Columbia-Warner House,
135-141 Warfield Street,
London W1, England





DRACULA
ART COMPETITION

HISTORY OF HAMMER

Part Four. The Brides Of Dracula And The Werewolf 1959-1960.

By Bob Sheridan

In the late 1950s, Hammer's horror features were making large sums of money for such distributors as Universal, Columbia, and Warner Brothers. In 1959, Hammer's first collaboration with Paramount Pictures was released. As Universal was doing at the time, Paramount gave Hammer remake rights on one of their old horror films, *The Man in Half Moon Street*, which was the 1944 screen version of Barré Lyndon's play of the same name. This was an unusual subject for Hammer, in that their colour horror remakes had thus far dealt with extremely famous themes, whereas *The Man in Half Moon Street* was a rather obscure title. Nevertheless, Hammer put all their effort into their version, which they titled *The Man Who Could Cheat Death*. Top Hammer writer, Jimmy Sangster, provided the screenplay, and Terence Fisher was assigned to direct. Oddly, neither Peter

Cushing nor Christopher Lee played the title role as Doctor Georges Bonner, although Lee had a supporting role in the film. Instead, Bonner was portrayed by Anton Diffring, a German actor who had played Baron Frankenstein for Hammer the year before. This performance was not in a feature, but in the half-hour "pilot" episode for a projected television series to be called *Tales of Frankenstein*. It appears that Hammer had little to do with the project, which was co-produced by Screen Gems, Columbia Pictures' television subsidiary. The episode filmed was entitled "*The Face In The Twinkling Mirror*"; it was directed by Curt Siodmak (author of "*Dorothy's Brain*") and featured Don Megowan (who had played the title role in *The Creature Walks Among Us* 1956) as Frankenstein's creation.

As *The Man Who Could Cheat Death*, Diffring gave an excellent performance of

key intensity which occasionally provided a glimpse of steamy emotion smouldering beneath Bonner's cool surface. As usual, Sangster provided a script filled with irony which Fisher deepened by his involvement with the characters, and Diffring was an ideal choice to embody these elements in a strong central character.

The film's premise concerns eternal youth, which was the main element of Lyndon's play. Bonner, although apparently in his thirties, is actually 104 years old! His youthful appearance is due to an operation involving a gland transplant. Unfortunately, the operation's effect is temporary, and so it must be repeated every twenty years. Otherwise, Bonner will abruptly age, and, in a twist devised by Sangster, Bonner will fall victim to an enormous number of diseases. For, along with perpetual youth, the operation provides perpetual health, and, once the operation's





*Above: The face of Boris Melanov (David Peel) is viciously soaked by holy water, in *The Brides of Dracula* (1960). Below left and right: *The Man Who Could Cheat Death* (1959) was the first of Hammer's colour revivals not to include Peter Cushing or Christopher Lee in a starring role; Aston Duffin portrayed the 104 years old Dr. Bonner who is kept alive by periodic blood transplants.*

effect has worn off, Bonner will lose all immunity to illness.

The Man Who Could Cheat Death is the first Hammer horror film to make complex moral issues a main concern. When Bonner, along with his associate, Professor Weiss (Paul Hardtmuth), first begin their experiment, they drink a toast: "For humanity". However, as the years pass, Bonner realises the flaw in their plan—if no one dies, the world will be populated beyond its capacity to supply food, or even living space. As Bonner puts it, "the whole structure of nature would collapse". And so, he must go on as the only result of his great experiment, facing the horror of what he has become—a man who will outlive every friend he makes—or facing the hideous consequences of what will happen if he should discontinue the operations.

Bonner has two solutions devised to deal with each of the problems he faces. He has finally perfected the operation to the extent that its effects will now be permanent; further, he plans to perform the same operation upon his woman, his lover, Janine Dufosse (Hazel Court), so that she can become his companion throughout eternity.





Curse of the Werewolf (1960) featured breakthrough Oliver Reed, in his first starring role, as the unfortunate Leon who is doomed to become a werewolf at the rising of the full moon. He is accused of one of the murders and is imprisoned (below), but breaks out before being cornered and is finally shot with a silver bullet by his adopted father (above right).



Noodless to say, her permission has not been asked, and another, more immediate, problem arises. When Weiss, who had performed all of the past operations, arrives at Bonner's house, he has suffered a paralyzing stroke and can no longer operate. Unlike Bonner, Weiss shows all the effects of his true age—eighty-nine. Since Weiss cannot perform the operation (but will be able to supervise it), Bonner attempts to obtain the services of Pierre (Christopher Lee), a surgeon who is Bonner's rival for Janine's affections and is of course unaware of Bonner's revolutionary discovery.

Pierre reluctantly agrees to do the operation, because it will enable him to be associated with the world-renowned Weiss. Unfortunately for Bonner, Weiss has decided that the experiments must come to an end. Weiss' stroke has caused him to arrive at Bonner's well behind schedule, and Bonner has committed murder to get a fresh gland when the ones he had revitalized expired, due to Weiss' delay in arriving. Weiss feels that Bonner has no right to set himself above any other human being, and that his willingness to do so at the expense of another's life denies Bonner the right to go on existing.

This dispute ends in a physical confrontation in which Bonner accidentally kills Weiss. When Bonner informs Pierre that Weiss will be unavailable for the operation (claiming that Weiss was summoned home urgently), Pierre refuses to go ahead. In desperation, Bonner kidnaps Janine, knowing Pierre's feeling for her. Pierre then

goes through the motions of performing the operation, but does not actually replace the gland, and shortly thereafter, Bonner, in a fiery climax, falls victim to all the yelps and screams which he had avoided for so long.

Hammer marked the end of 1959 with the release (through Columbia) of *Don't Pussie, Chaps*, another of their home-market comedies, this time featuring Dennis Price, George Cole, Thorley Walters, and Percy Herbert.

Hammer's first 1960 release was *The Strangers of Bombay*, directed by Terence Fisher from a David Z. Goodman script. *Strangers* was based on the true atrocities committed by the thuggees, an Indian cult who worshipped a goddess of death, Kali. Shot in black and white (for documentary effect) and MegaScope, this Columbia release boasted a varied array of ugly romances and executions. Director Fisher, who felt that the film had much more potential than was ultimately achieved, later related an amusing behind-the-scenes anecdote. The film's exorcisms were shot at a stand set at Bray Studios, and a camel employed for the film was unable to complete shooting due to illness. The cause—sunstroke!

Hammer's next release was a crime drama entitled *Hell is a City*, written and directed by Val Guest from a novel by Maurice Proctor. Stanley Baker delivered a powerful performance in the lead role of Inspector Marinneau (Hammer was apparently fond of French names during this period), and was given able support by Donald Pleasance and Bille Whelaw, among other effective cast members.

The Curse of the Werewolf (adapted in *HoH 10*) followed, being Hammer's first colour horror film in which neither Peter Cushing nor Christopher Lee appeared. Instead, film newcomer, Oliver Reed, gave what is probably the best performance of his career as Leon, innocent victim of the title's curse.

Since the film was made for Universal, one would expect it to be a remake of



Above: A scene of gritty torture from the 1960 film, *Strangers of Bombay*. Below: The Belgian release poster for the same movie.

Werewolf of London, or else based upon Universal's series of Wolf-Man features starring Lon Chaney Jr. Instead, Hammer chose to surprise audiences by presenting a film version of Guy Endore's novel *The Werewolf of Paris*. However, even this source provided but a small portion of the film's content.

The screenplay for *The Curse of the Werewolf* was credited to John Elder, seemingly a new name to Hammer. Actually, "John Elder" was simply a pen name adopted by the film's producer, Hammer regular Anthony Hinds. Probably the most bizarre aspect of Hinds' approach to the material lay in his transporting the story's location from France to Spain and then allowing the entire cast to speak with English accents and even use specifically British expressions. This treatment reaches its height of absurdity when a character named Pepe (Warren Mitchell), a watchman, comes upon a slaughtered sheep and exclaims, "Wot's this then?"

Despite this sort of thing distracting the viewer from the film's mood, director Terence Fisher (in 1971) ranked *The Curse of the Werewolf*, along with *Dracula* (adapted in *HoH 1*), as his best work for Hammer. Watching the film, it is obvious that the director was very intensely involved with it. It is easily the most emotionally effective Hammer horror film and far surpasses any other werewolf film on at least two levels. Firstly, the film's mood of sorrow gives the film a dimension rarely found in films of this type. Other screen werewolves seem positively lucky compared to the hapless Leon, who is cursed even before his birth by events which leave





him both an orphan and under the spell of the full moon, a werewolf. As a child, Leon is seemingly cured of his lycanthropy by the love of his adopted family. But as an adult, he suffers a relapse into his bestial night wanderings, again not through his own fault, but as a direct result of the moral weakness of others around him. In the end he realizes that there is no way he can ever be saved (because the world will never grant the love which could have been his cure), and, at his own request, Leon is killed by Don Alfredo (Clifford Evans), the man who raised him as a son.

The second level on which *The Curse of the Werewolf* is top-rate is makeup. Roy Ashton, who joined Hammer's first major makeup artist, Phil Leakey, on *Dracula*, and eventually replaced Leakey, created the most frighteningly realistic werewolf makeup ever photographed. Rather than having the appearance of a costume, Ashton's grotesque cosmetics allow the humanity of the monster to show through, making the beast even more horrific by constantly reminding the viewer of the man whose tortured soul must endure what he has

become.

Once the elements of script, makeup, and his own direction had ensured audience sympathy, Fisher realized that he no longer needed to concentrate on this aspect of the film. And so he was able to present the werewolf, in the film's climax, as a completely ferocious savage whose unrestrained bloodlust was sufficient to shock the most jaded of viewers without destroying any of the atmosphere developed in the rest of the film.

Hot on the heels of *The Curse of the Werewolf*, Universal next released *Brides of Dracula* (originally announced as *Dracula II*). An odd sequel to *Dracula*, *Brides* follows the further exploits of Dracula's nemesis, Dr. Van Helsing, again ably portrayed by Peter Cushing. At this point of his career, Christopher Lee was still refusing to repeat any of his roles, and

himself into a bat (dialogue from *Dracula*—Arthur Holmwood: "I always understood that, if there were such creatures, they were able to transform themselves into bats." Van Helsing: "That's a common fallacy.") In *Brides*, Van Helsing tells a priest that some vampires have this power. A partial explanation for this inconsistency may be found in the triple authorship of the screenplay by Jimmy Sangster, Peter Brian, and Edward Percy. It is known that an early version of the *Dracula II* script featured a finale involving a horde of vampire bats, which was later used in *Kiss of the Vampire*.

It is almost unnecessary to mention that Terence Fisher was assigned to direct *Brides of Dracula*, but it is worth noting his enormous output for Hammer between 1956 and 1960, the era of Hammer's greatest popularity. Despite what was obviously



Left: This excellent poster for *The Man Who Could Cheat Death* is a very unusual one. Called a "sleight," it is Austrian and measured 14" x 30". Above: Stanley Baker (left) holds over the day's script with director Val Guest (right) on location for *Hell in a City* (1960). Right: Though while Christopher Lee refused to repeat his role as Dracula in *The Brides of Dracula*, Peter Cushing's presence as the resourceful vampire hunter, Lawrence Van Helsing helped retain the continuity.

so Hammer found it necessary to make a *Dracula* film without Dracula. In an opening narration, it is explained that, although Dracula himself is dead, his minions live on. The film proceeds to relate the tale of lovely young Marianne (Yvonne Monlaure), who, on her way to take up a teaching position at a girls' academy, winds up as a bewildered guest at the chateau of the regal and mysterious Baroness Meinster (Mariana Hunt). The Baroness seems pleasant enough to Marianne, but it is soon revealed that she keeps her son (David Peel) chained in his room! The young Baron convinces Marianne to steal the key to his chains, and he is soon free. Once released, he promptly murders his mother and it is revealed to be a vampire.

This opening section of the film ends with Marianne fleeing into the nearby woods, where she is discovered the next morning by Val Helsing. From this point on, Van Helsing uses the expertise which he displayed in *Dracula* to battle Baron Meinster. For some reason, *Brides* contradicts Hammer's first *Dracula* film by granting Meinster the power to transform

an extremely heavy schedule. Fisher not only directed for Hammer, but also supervised the editing of his films, thereby achieving the pace and structure he desired. As a result of this, his films never betrayed either their low budgets or fast shooting schedules. In fact, Fisher made a reality of Sir James Carreras' declared intention to put every penny of Hammer Films' budgets on the screen, rather than into obscure production costs which the audience never sees (consider that the recent remake of *Kung Kong* cost over 40 times the average budget of a Hammer film).

In the case of *Brides of Dracula*, Fisher may be accused of failing to attain the dynamic pacing of *Dracula*, but *Brides* succeeds on its own terms, with sequences of haunting quality such as the one in which the demerced Greta (Freda Jackson) lies over the grave of a girl recently killed by Meinster, encouraging her as she digs her way out of her coffin. The film's most original sequence involves Van Helsing using a hot iron rod and holy water to cure himself of a vampire bite. Fisher and Peter Cushing have always had a close working

relationship, and here Fisher allows Cushing to create a perfect execution of the "make the unbelievable believable" approach to horror film acting. The conviction and range of emotions which Cushing puts into this brief non-dialogue sequence can stand as a model for actors in all types of roles.

Even the uninitiated in the antique aspects of *Brides of Dracula* cannot fault the confrontations between Van Helsing and Meinster. Their first two encounters are tremendously exciting battles, and the third (and final) one features two spectacular variations on Cushing's inspired use of candlesticks to form a cross in *Dracula*. The first has Van Helsing forming the sign of the cross with a spray of holy water directed at Meinster's face. The water burns Meinster's face like acid, causing him to emit hideous whooping shrieks of pain. The second has Van Helsing leaping onto the blade of a burning windmill, putting all four blades into a huge cross. The sun, rising behind the windmill, casts a gigantic shadow-cross over the scurried Meinster (who has staggered out into the courtyard), and the holy symbol deserves yet another vampire.

After *Brides of Dracula*, Hammer released (through Columbia) a film which was probably the biggest mistake ever to bear the Hammer name. Not that the film was of inferior quality—directed by Cyril Frankel, with Academy Award winner Freddie Francis in charge of cinematography, it brought home a disturbing message. However, critics—and the public, it seems—felt that Hammer was unjustifiably exploiting exactly what the film explored and condemned: *Never Take Sweets*

from a Stranger dealt with child abuse. No one wanted to hear that Fritz Lang's classic film *M* had been based on the same subject, Hammer treatment would simply not be accepted on such a theme. American exploitation film producer/director Roger Corman ran into similar difficulties when he attempted to deal with racism in *The Intruder* (starring William Shatner).

during the same period.

Hammer had made a mistake; they carefully attempted to avoid another. But the best years were over: Hammer had become its own Frankenstein; the Hammer style was leading other film makers to imitate Hammer's style, and audiences never want too much of the same thing, no matter how well done it may be.



The Man Who Could Cheat Death (Vol. 1250)

Amir, *Shining* (St.oughton Garage Theatre), Hazel Dougl
Liam, *Chomping* Lee (Pawnee), Aislinn Meehan (Lushin
Dante Lawrence (Wings), Francis de Mott (Lungs)
St. Terence Fisher, St. Jimmy Gallagher from the play
The Man in Hat Alone, 2000 St. Banks Lyndon, Ph. Jack
Acher, Art St. Bernard Robinson for James Hume,
Maz. John Hockingworth, Eric Prod. Michael Carver,
Paul Anthony Woods (the Finestest) Line 82 Rds
Spend the most money on your job by means of your intelligence,
Doubtless anyone who the *2000*st of the 1000s to the
same operation on the same level is forced to be examined to
secure a replacement.

Don't Panic, Chaps! (Jul 1998)
 Dennis Fong (Joe) George Cole (Finch) Shirley
 Williams (Eileen), Harry Fowler (Alan) and
 Nicholas Pegg (Marlene) **Party Animals** (Jul 98)
 Dr. George Focklock, Dr. Jack Davies (and a
 brilliant Gordon and Russell) **Myriad** (Jul 98) **Archie**
 (Jul 98) **Myriad** (Jul 98) **Myriad** (Jul 98) **Myriad** (Jul 98)
 A low-budget comedy starring several well-known British
 TV/film comedians

The Scorpions of Bombay (Vol. 1900)

Key Films (*See Captain Level*), **Alan Cullis** (*Chariot*), **Constance Smith**, **Andrew Crenshaw** (*Wreckless*), **Maria Meloni** (*Four Stars*), **George Pezzell** (*High Point*), **Dr. Terence Fisher**, **St. David 2**, **Guinness**, **Fr. Arthur Gault**, **Art. Bernard Robinson** and **Don Mason**, **James R. Jones**, **John G. Lee**, **Mark J. Lee**, **John Lee**, **Art. Paul Anthony Nelson**, **Ray**, **Sam**, **Paul Michael Corbucci**, **Paul Anthony Hinds**, **Os. Columbus**, **Time**, **40 mins**.

Set in India in 1839, the story concerns the rule of England, which lasted until when the world's first of the godless had begun making a small group of soldiers in an attempt to undermine the authority of the British East India Company.

20: Val Guest 30: Val Guest from a novel by Maurice Prenderghast. Ph. Arthur Grant, Art Dir. Robert Jones, Ed. James Nease and John Dunford. Mus. Stanley Black.

Hammer Film Productions 1959-1960

KEY
Key to abbreviations used in this document:

Ref	Year in which film was released
1	1968
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3	1968
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99	1968

Doc. Film directed by

264 *Intercompany transfers by*

For film photographed by
Artists. Not discussed here.

Art Direction by
Ed. Edited by

Mus. Music composed by

Exec Prod. Executive producer

Assoc Prod Associação produtora

Fred Fendley
The Associated Press

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED

Wheel Carriers **Dr. Associated Enterprises**
 1980s. Time 5:15 pm.

www.biodid.org

• **Hydroxyapatite** maintains weight bearing in joints

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ne of the Völkerei (Vol. 1882)

NO (as 1991). Called Every Lion After
his Chase! Colours: Silver, Copper.

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[illegible]

The Rules of Democracy (Feb. 1996)
Book + CD-ROM, Core Knowledge, Arlington, VA

[illegible]

A young teacher, Mianwali, who is on his way to a new job at a girls' secondary school, off at a five-hour drive to the nearest town, is the reluctant guest of the powerful but pleasant Rawanoo. Meanwhile Mianwali disapproves that the Rawanoo keeps his son cradled up in his room and endures him to let his wife, who has to be a wife and a mother, be guilty of understating his role in the world of his own.

Meyer Take Sweats from a Stranger (Ref. 1599)
 Gwyneth (at Party) Patrick (film) (Pete Campbell) Felix
 Ayler (Oleander) S. J. Hall MacLean (Duchess Caster)
 Alison Leont (Nelson) 1991 Nancy (Oleander) J. J.
 Co. Cyril (Frank) S. John Hunter from the play The Party
 (at the Roger Galt) Ph. Frontline Frances, Art Co. Barrow

Reuben and Don Minkove, Co. Jims Neider and Alfred Fox, Map. Elizabeth Layton, Anne Post. Authors: Melissa-Raeve, Eric Prod. Michael Bertram, Fred Anthony Hinds. Co. Columbia Talk 30 min.

A commercial film about the difficult subject of AIDS education. Distributors felt that the film might encourage what which it set out to condemn, and it was released here as a second longer without too much loss.

VAN HELSING'S TERROR TALES



LON DRACHMAN WAS BORN DIFFERENT TO HIS FELLOW MEN. HIS APPEARANCE WAS FEARED, SPINNED AND ARCHED. UNTIL FINALLY HE RISK TO COME TO SURVIVE... BUT THEN — WHERE COULD HE HIDE? EVEN WHEN CAUGHT, AND SENT TO PRISON, HE WAS REVEALED. SO HE ESCAPED AND FLED INTO THE SWAMPLAND WILDERNESS. INTO A REGION TOTALLY UNEXPLORED BY MAN, WHERE THE FIERCE POWER OF NATURE RULED. I CALL THIS STORY...



ONE TOO MANY!





LIKE ALL BULLIES, FEELING THE UNUSUAL, THE UNKNOWN, AS IF IT REFLECTED SOME FEELING OF HIS OWN, TOM WILLIS DREW A BLADE AND SLOWLY ADVANCED...



WE DON'T GET MANY STRANGERS AROUND HERE, KID. DON'T LIKE 'EM LAST BUNCH 'TIL I MAKE TROUBLE FOR US. RIN'T GIVIN' YOU THE CHANCE.



WILLIS LUNGED SUDDENLY INTO THE ATTACK, BUT THE NEWCOMER DREW ASIDE WITH EASE...

HUH! YOU MOVE PRETTY QUICK, KID... CONSIDERIN' YOU GOT AN EXTRA ARM, I' SLOW YOU DOWN!

THIS FACE BEAMING HATE AT BROWNING JUMMED UP THE UNFORTUNATE YOUTH'S LIFE, HARMING FEELING WITH DISDAIN, SET JAWHOLLY STRONGER THAN EVER BEFORE.

I SWEAR, KID, YOU LOOK JUST LIKE A TREE STANDIN' THERE! C'ME HERE AN' LET ME CHOP OFF YER EXTRA LIMB, EH?



AGAIN WILLIS STRUCK, AND AGAIN BROWNING SIDESTEPPED. HIS OWN FEELINGS OF SORROW AND LONELINESS TURNED TO HATRED AND ANGER...



IT WAS TIME TO STOP RUNNING,
TO TURN AND FIGHT BACK.



BROWNING FELT HE COULDN'T
MERELY BEAT HIS FOE
AND WALK AWAY.
KNOWING HE'D MEET
ANOTHER TOM WILLIS
IN ANOTHER PLACE, ON
ANOTHER DAY.



SO LION BROWNING AVENGED HIMSELF, NOT JUST ON THIS
TOM WILLIS, BUT ON ALL THE OTHERS FIRST. HE SAVAGELY
CUT DEEP INTO WILLIS'S HEART AND SOUL, TRYING TO ERASE
THE PAIN OF HIS OWN.



AS IF IN KILLING TOM WILLIS, HE COULD DESTROY
ALL THE PREJUDICE IN THE WORLD?



AND THE FEAR CAME BACK, PLUS THE
REALIZATION OF WHAT HE HAD DONE.



SO ONCE MORE LOU STOPPING HIS LAUGHING, BUT KNOWING HE COULD NOT REGAIN HIS CRYE, HE HAD KILLED AND WAS NOW EVEN HAPPIER THAN HIS TOMORROW.



BUT NOW HE KNEW THAT THERE WAS ONLY ONE WAY FOR HIM TO FIND "JOE" WHEN HIS SELF-APPOINTED GANG OF EXECUTIONERS CROUGHT UP...



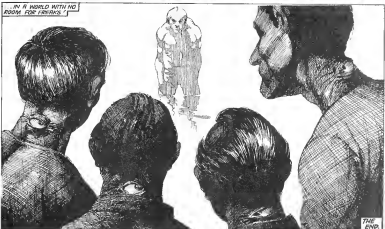
... HE WOULD TAKE HIS PUNISHMENT, BUT HE WOULD NOT DIE FOR COMMITTING A MURDER...



BUT BECAUSE HE WAS A CREEK, A MAN BORN WITH "ONE TOO MANY"...



IN A WORLD WITH NO ROOM FOR FREAKS?



THE END.

DEVIL'S COMING!
WHAT'S HAPPENING TO THIS HAUNTED MANSION!?

Haruki Kadokawa
Presents

■ Produced by
HARUKI KADOKAWA

■ From the novel by
SEISHI YOKOMIZO
(KADOKAWA BOOKS)

■ Music by
YUJI ONO

A KON ICHIKAWA FILM

THE INUGAMIS

Starring KOJI ISHIZAKA · YOKO SHIMADA · MIEKO TAKAMINE · TERUHIKO AOI